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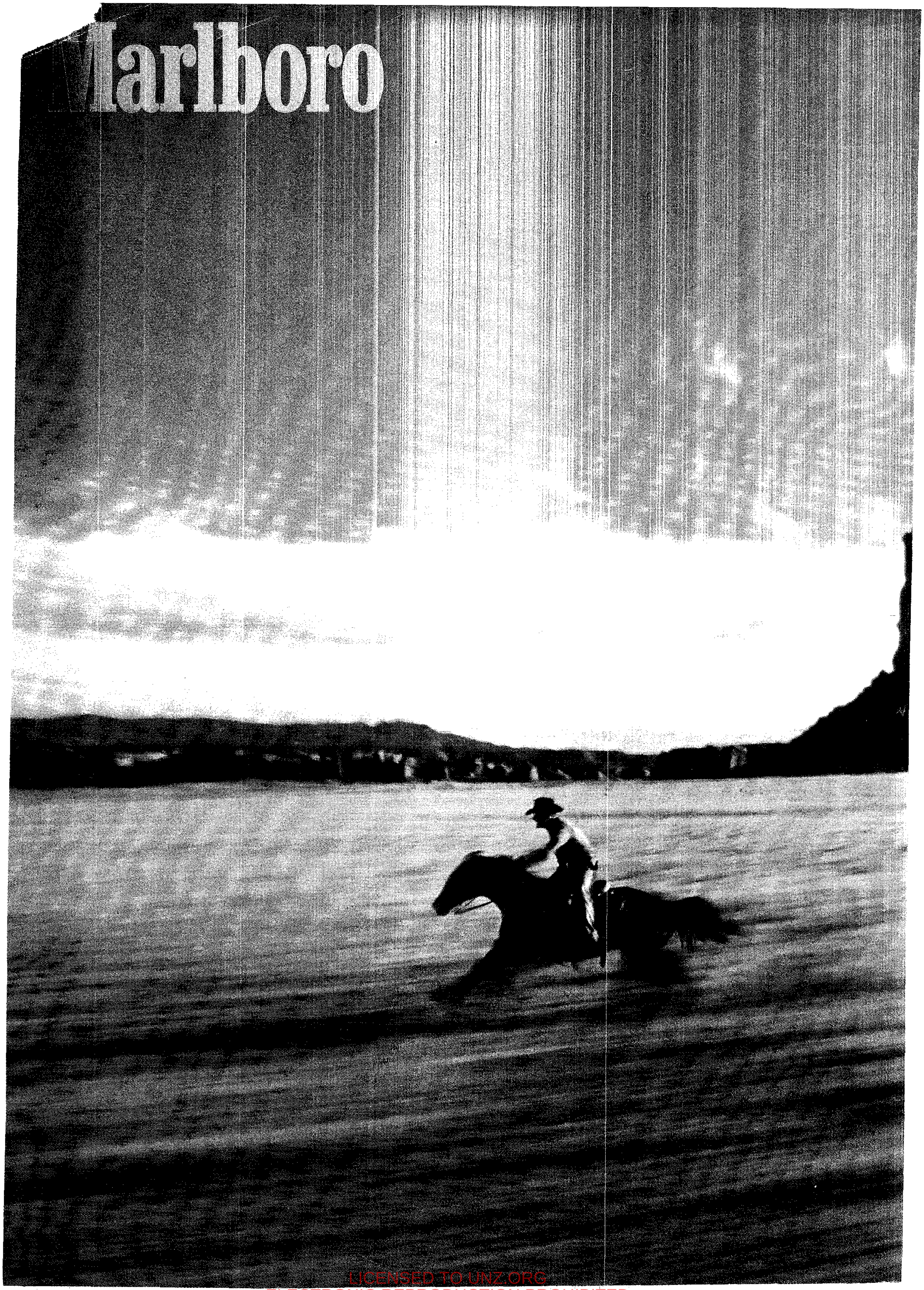
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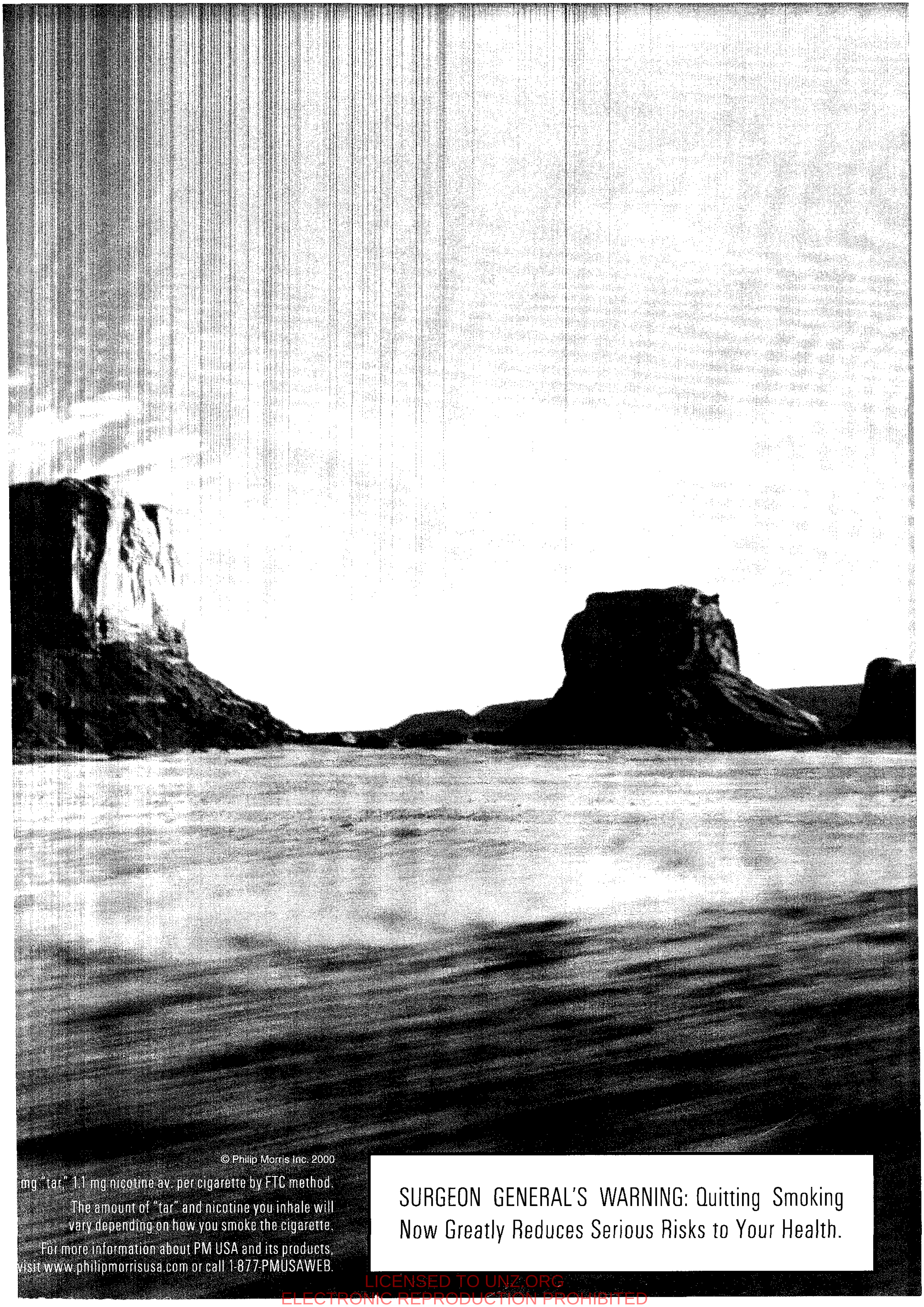

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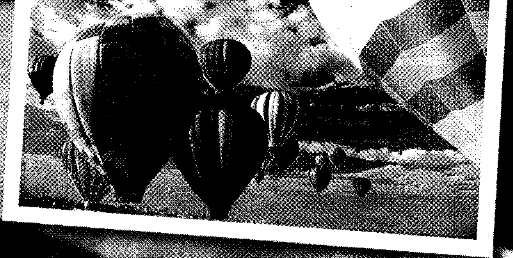

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ay 28, 2001

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"People in the Hamptons have their gardens done. People in Connecticut **do their own gardens.**"

—Douglas Cramer, page 30

30 Shabby Chic

There are those who need ocean beaches and packed restaurants and Pilates classes to have a good time on the weekend—and for them, there are the Hamptons. Then there are those strange New Yorkers who prefer their country living peaceful. *New York* Magazine has sought out the skinny on ten great alternatives to the Hamptons. And Ralph Gardner Jr. explores the psyches—and the reverse snobbery—of the UnHamptons denizens.

46 Johnny Come Early By Ned Martel

For Senator John Edwards of North Carolina, a recent trip to New York meant power lunches with Democratic heavyweights, corporate meet-and-greets, and a whole lot of media attention. So why should you care? Word is, he just might be your next president.

52 *I* Want to Be a Millionaire

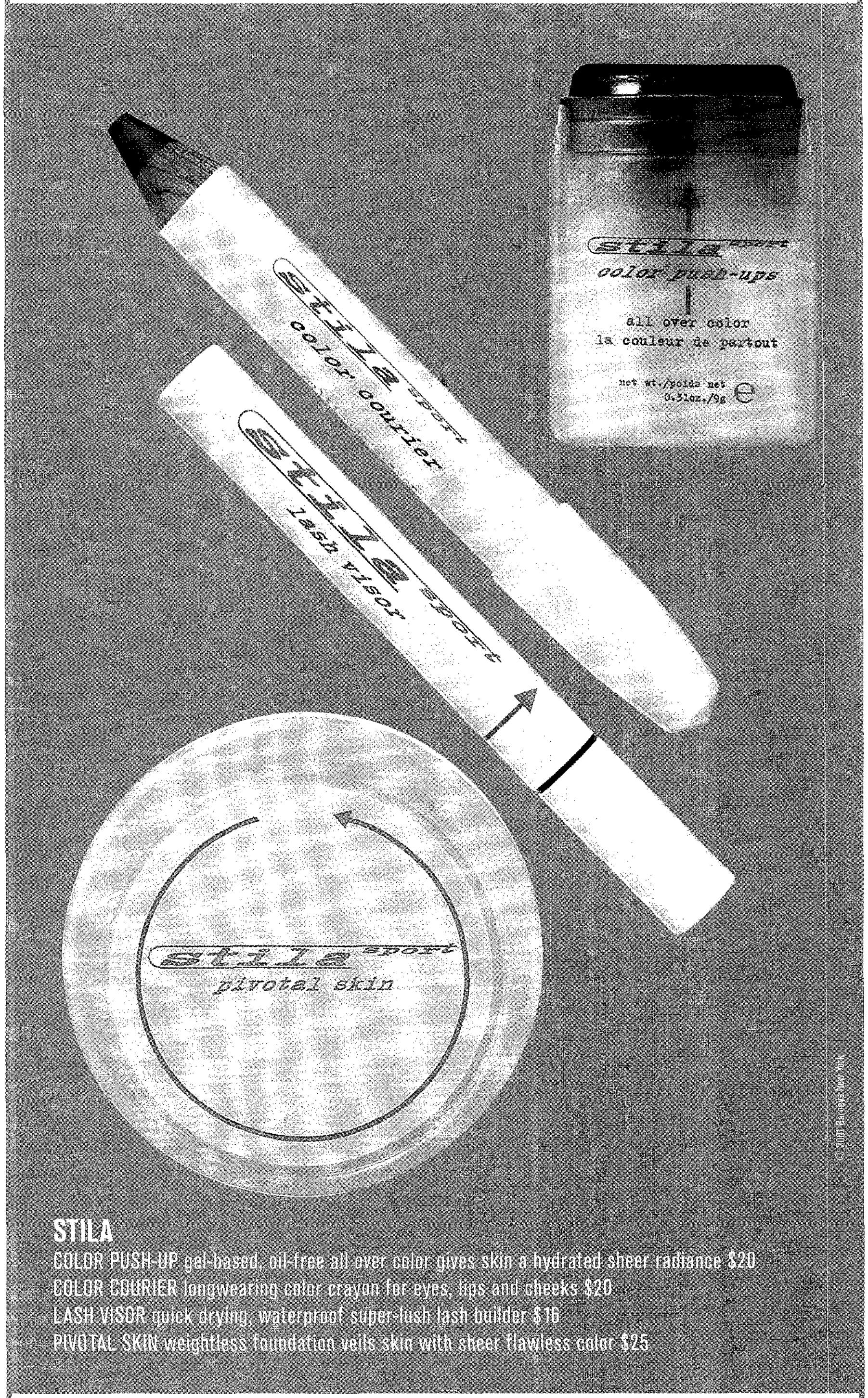
By Steve Fishman

Not so long ago, it seemed like anyone—even a magazine writer—could get rich by starting an Internet company. At least, that's the way it looked to the author. One crazy idea, hundreds of meetings, and thousands of phone calls later, he's older, wiser, and, on paper anyway, a tiny bit richer. A tale of greed—and online karaoke.

COVER: PHOTOGRAPH BY ANDERS OVERGAARD.
Photograph by Max Kim-Bee.

ume 34, Issue 21

GIVE GOOD FACE



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1	Mayo Clinic, Rochester, Minn.	100.0	54.7%	0.62	Yes	5.0	8,662	1.12	Yes
2	Hospital for Special Surgery, New York	90.3	46.2%	0.07	Yes	4.5	6,760	1.59	Yes
3	Massachusetts General Hospital, Boston	66.6	31.9%	1.09	Yes	5.0	3,913	1.61	Yes
4	Johns Hopkins Hospital, Baltimore	50.1	18.4%	0.88	Yes	5.0	1,828	1.63	Yes
5	Cleveland Clinic	45.8	13.0%	0.62	Yes	5.0	3,939	1.73	Yes
6	Duke University Medical Center, Durham, N.C.	44.1	15.5%	1.19	Yes	5.0	3,044	1.76	Yes
7	Harborview Medical Center, Seattle	37.0	11.2%	1.06	Yes	3.5	802	2.30	Yes
8	University of Washington Medical Center, Seattle	36.5	8.1%	0.60	Yes	5.0	1,032	2.10	No
9	University of Iowa Hospital [illegible] Clinics, Iowa City	35.5	8.2%	0.90	Yes	5.0	1,618	1.15	Yes
10	UCLA Medical Center, Los	34.0	6.7%	0.84	Yes	4.0	1,984	1.24	Yes
11	Barnes-Jewish Hospital		3.6%	0.74	Yes	5.0	2,969	1.54	Yes
12	University of Pittsburgh				Yes	5.0	3,663	1.40	Yes
13	Brigham and Women's						2,740	1.52	No
14	Parkland Memorial							1.86	Yes
15	Bexar County								
16	Stanford University								
17	University of Utah								
18	Hospital for Joint								
19	Vanderbilt University								
20	University of Michigan								
21	University of California								
22	Summa Health System								
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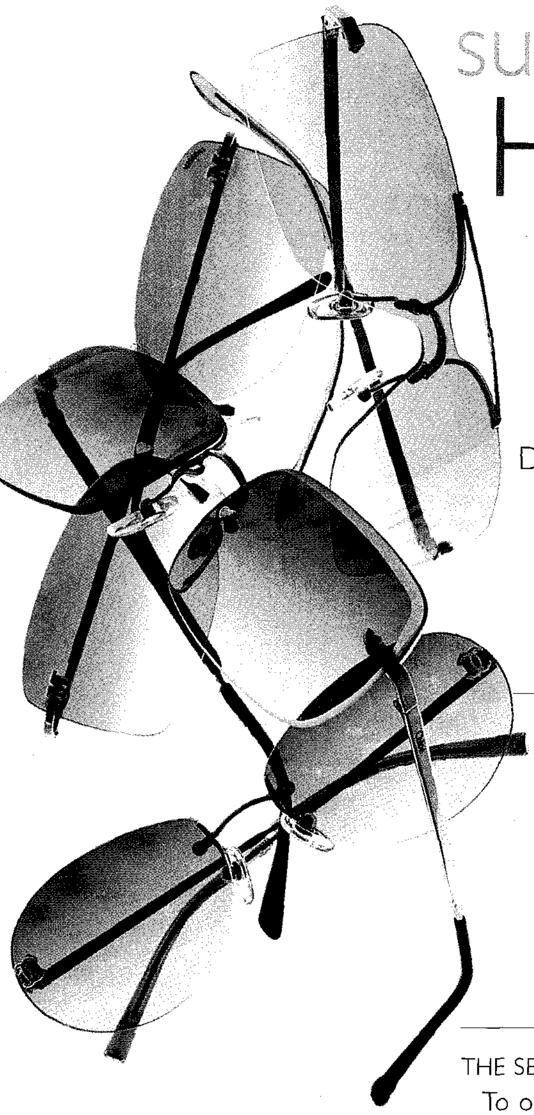

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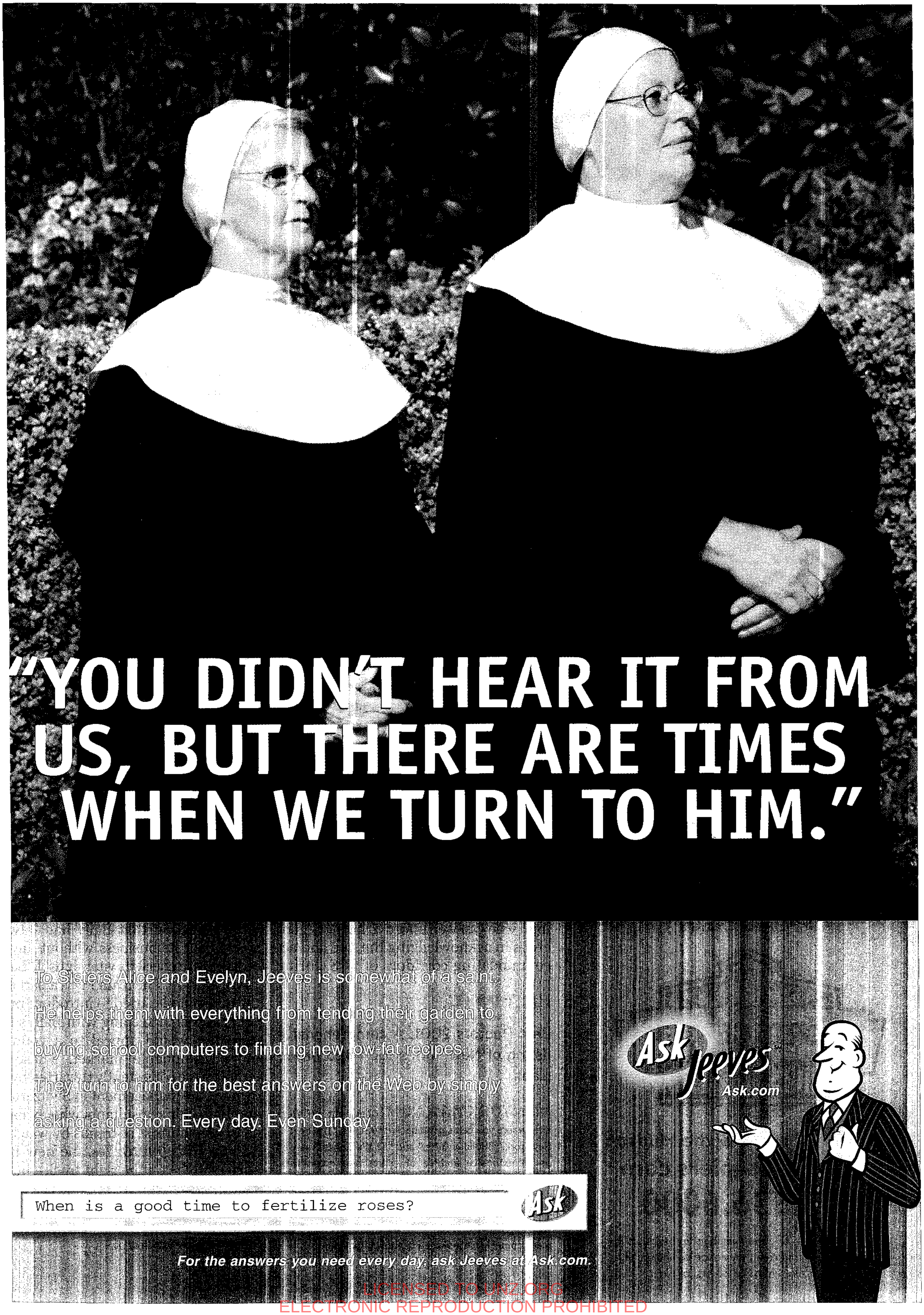
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Letters

> Kit was 'stunned and mystified'
> Mack's view of the past.
> —Jeanette Krylowski

Mack's Daddy

Kit Culkin read your article "I, Mack" [by Ariel Levy, May 7] and was "stunned and mystified" by Mack's view of the past. If any of Macaulay's memorabilia is in our storage area, we will certainly return it to him. In any event, thank you for letting me speak up. Even if it did no good.

Jeanette Krylowski, PHOENIX, AZ.

Macaulay Culkin may be a hit in his new play, but as his former neighbor, I say he needs to grow up. His dad may have been tough, but everyone in the building knew how wild that group was. Everyone complained. Perhaps if his father had still been there, the fire would not have happened.

T. Findlay, MANHATTAN

As one of the faculty who taught Macaulay Culkin at the Professional Children's School, I was disappointed by his cavalier and inaccurate comments about the school. A number of Culkin children have attended PCS over the years. Their privacy was guarded closely, and teachers worked overtime to ensure their academic success. Mack claims he could pass "without lifting a finger," which misrepresents both his results and the school's rigorous demands. He has become an articulate, successful young man who can well afford to be more generous in acknowledging the safe and accommodating corridors of PCS during his otherwise turbulent adolescence.

Elisabeth Fitzgerald, MANHATTAN

Civil Defense

I would like to clarify a legal point
Michael Wolff's article on *Gone With*
Wind ["This Media Life: Pride and Pr
erty," May 14]. One can write a seque
any novel that has fallen into the pul
domain, such as *Jane Eyre*. But dur
the term of copyright, one cannot app
priate wholesale another writer's creat
expression. The laws are the same
Margaret Mitchell's heirs as they are f
first-time novelist. *The Wind Done G*
is a sequel, not a parody—and, as the f
eral trial judge has found, a case of "
abated piracy." The article looks for a c
sistency I never claimed to have. I wo
not defend tobacco companies on adv
tising claims even though they hav
free-speech right, which would put me
the wrong side of the free-speech iss
In fact, I have sued tobacco compan
over their advertising. Many "consiste
First Amendment lawyers have m
large sums of money defending them

Martin Garbus, MANHATTAN

Bally's Fitness

As a former member of Bally's devel
ment team, I take issue with Mark H
gate's assertion that Bally had "alw
gone about its business without any
bothering to check its vital signs" ["Ba
High," May 7]. The team I was a part c
the mid-nineties tried to introduce pr
uct that was in keeping with Bally's h
itage but would appeal to a youn
more fashionable market. These
tempts were consistently thwarted by
owners, the management in Switzerla
and blue-chip consultants who exhor
us to keep abreast of trends by watch
Beverly Hills 90210. Yes, the new B
appears to be on the right track—bu
success is due more to the right pieces
nally falling in place than to some rec
divine inspiration.

Jason Paskowitz, FORT LEE, N.J.

NEXT WEEK...

Best Doctors 2001: A comprehensive listing of New York's top-rated physicians.

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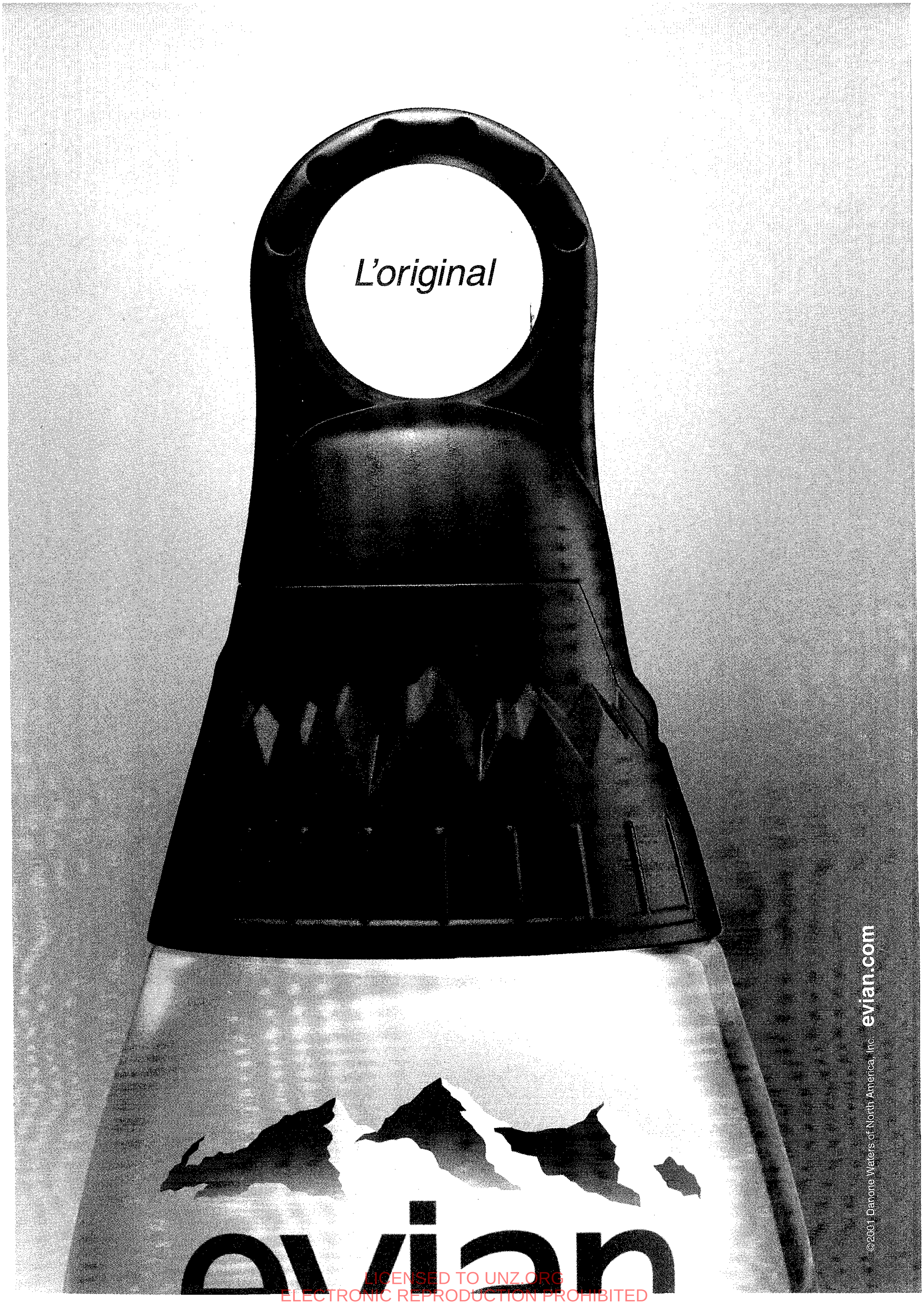
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Intelligencer

y Beth Landman Keil and Ian Spiegelman

uelle Horreur! ffleck Wears anana

st what would force a
-setting celeb to don a
0 sweater? **Allison Jan-**
y, the Emmy
vard–winning actress of
e West Wing, arrived in
w York from the West
ast recently for tapings
th **Conan O'Brien, Rosie**
onnell, Charlie Rose,
d the *Today* show. But
fortunately, we hear, the
r realized she had
erywhere to go but noth-
to wear, and scrambled
pull together a
rdrobe that included
es, handbags, and
thing from none other
n Banana Republic. Also
ing back on the avail-
e-on-every-corner cloth-
was **Ben Affleck**, whose
gage was lost on a recent
to Toronto (it's nice to
w that happens to
ebs sometimes, too). Af-
k's folks quickly assem-
d a few outfits to keep
clothing-challenged ac-
dressed from our very
n Rockefeller Center
let, and we hear the
rl Harbor hunk even
d full price. Eat your
rt out, Donatella.

It's No Party Dating Love Hewitt

Jennifer Love Hewitt's been exhibiting some erratic dating patterns of late, so here's a little warning for her potential amours. A friend of Hewitt's ex-boyfriend, LFO front man **Rich Cronin**, tells us their two-year relationship ended last month because Hewitt is "very insecure and very jealous." According to the tipster, Hewitt—who's been linked of late with *The Full Monty*'s **Patrick Wilson**, *The Music Man*'s **Craig Bierko**, even **Alec Baldwin**—is so attached to her mother that the starlet has spent only one night sleeping under a different roof in the past year. "He had to sleep in the same house with her mother all the time," says the source, adding that there's very little chance the actress was ever romantic with Baldwin, since "her mother would never allow her to be with such an older man." Mom aside, we're told the green-eyed monster played a prominent role in the relationship's demise. "One time Rich was leaving an in-store appearance and got into a van with another woman," the source relates. "Love flipped out and made a scene, wanting to know who the woman was." Turns out the sexy stranger worked for Cronin's record label. While Hewitt's reps declined to comment, Cronin told us, "All I can say is that we're no longer together and that I need to focus 100 percent on my new album." It's all about the art with these kids.

Broadway's Itchy New Horror

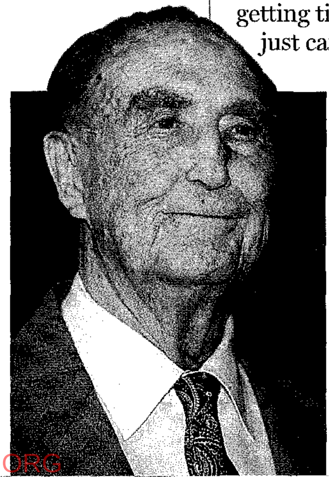
If you've ever wanted to see a mohawked freak do the Time Warp while wearing just a sock on his genitals, you may be in luck. We've learned that Red Hot Chili Peppers bassist **Flea** (né **Michael Balzary**) has been in discussions with Broadway producer **Jordan Roth** about taking over the role of Riff Raff in Broadway's Tony-nominated revival of *The Rocky Horror Show* (which has already bagged *Saturday Night Live* comedienne **Ana Gasteyer** for the role of Columbia). Although reps for both Flea and the show insist nothing's confirmed, Roth says the rocker's portrayal of the musical's henchman "would bring fresh energy to the role and bring in people who aren't traditional theatergoers." Let's just hope the new crowd doesn't wave lighters during the ballads.

Jeez, Seen *The Producers* Yet?

Being one of the country's top playwrights just gets so damned wearisome. When we swung by the premiere of the Showtime original movie *Sister Mary Explains It All*, **Christopher Durang** told us all about it. "As I'm getting older, I go through periods of getting tired of theater and I just can't go to shows for a while," said Durang, who penned the black comedy starring **Diane Keaton, Laura San Giacomo**, and **Brian Benben**. When we asked Durang to name even one truly daring play produced on

e Oldest, Most Lecherous Living Senator

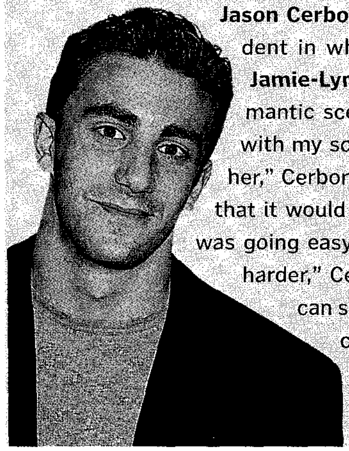
fter nearly a century of slapping down liberals, hippies, peaceniks, and the like,
trom Thurmond still has an eye for the ladies. The oldest living senator was
naking his way through the Capitol at lunchtime recently when one lucky visitor
aught his eye. "He was coming out of the elevator and could barely walk, so two
eople had to prop him up," says an eyewitness. The 98-year-old Thurmond then
topped in his tracks, eyed an attractive blonde, and, with that uncanny, rare
mile of his, uttered, "Oh, look at the pretty girl!" Needless to say, onlookers were
orrified. "My jaw dropped," says the source. "I couldn't believe this geezer was
sing what little strength he had left to stare at her up and down! She was so em-
arrassed." Reports confirm the visitor was not **Anna Nicole Smith**.



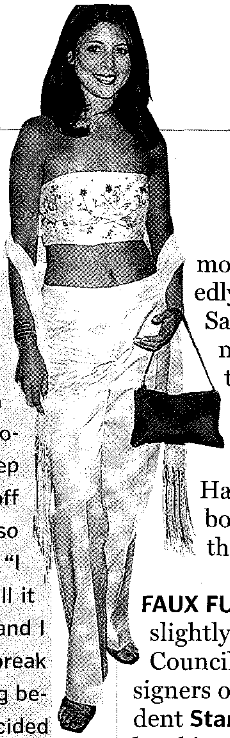
graphs: from top, Walter Weissman/Globe Photos (2); James Kelly/Globe Photos.

Intelligencer

Sopranos Punk Aborts Strangling



The onscreen violence in *The Sopranos'* final episode of the season was only slightly more gruesome than some of the antics viewers didn't get to see. We were chatting up **Jason Cerbone**, who plays Jackie Jr., when he told us about an incident in which he unintentionally pulled a Mafia-style move on **Jamie-Lynn Sigler**, who plays Meadow Soprano. "We had this romantic scene on her bed in her dorm room where she falls asleep with my scarf around her neck and I'm supposed to try to pull it off her," Cerbone tells us. Unfortunately, the garment had been rigged so that it would stay put no matter how much force the actor exerted. "I was going easy at first, but then the director started telling me to pull it harder," Cerbone relates. "So I started pulling harder and harder and I can see that I'm choking the poor girl, but she didn't want to break character and no one else could see what was happening because the camera was on my face." Finally, Cerbone decided that the delicate Meadow had taken enough abuse: "I just said, 'All right, that's it. I gotta stop.' " Wise decision, guy.



Broadway in the past ten years, he took a long pause and then responded, "I'm sorry, but I don't think I have an answer to that question," before adding that he did enjoy *Proof.* So what the heck's become of the theater? "Broadway's more commercial, blah-blah-blah," Durang deadpanned. When asked what inspires his often disturbing work, the writer told us, "It's a cumulative kind of anger. I'm not quick to anger as a person, but I'm also not quick to forget." You're all alone in this town, pal.

Star Trappings Silence Big Mouth

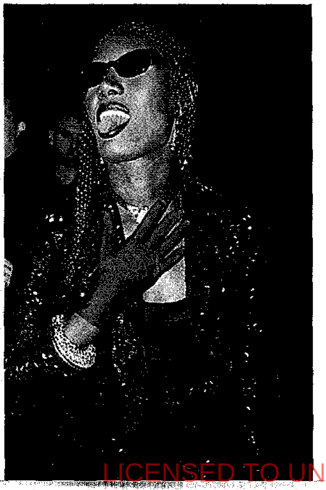
The thorn in **Star Jones**'s side has finally been removed. The co-banterer of *The View*—with **Barbara Walters, Meredith Vieira, Lisa Ling**, and **Joy Behar**—has been complaining repeatedly on the morning coffee klatch about her Upper East Side apartment: the noisy kids running down the hallway, the havoc that construction across the street has brought into her life (we can only assume she's referring to the recently completed Sotheby's headquarters that faces her building). Now the professional talker—who recently ranked number one on PETA's worst-dressed list for proclaiming the first thing she'd save from a fire is her mink—is moving out, with all her furs and her impossibly large shoe collection. Jones's rep confirmed the move, but denied both the aforementioned complaints. Note to new neighbors: Soundproof your walls now.

HAMPTONS HEAT: Prepare to program your cell phone. We hear former Spy Bar and Chaos creator **David Sarner** is teaming up with real-estate broker **David Workman** to open a new restaurant and lounge next month in Southampton called Cabaña. The hot-spot-to-be features a pool area, an interior courtyard, and an atmosphere that's deci edly more sedate tha Sarner's Manhattan nightspots. So why the nightlife kingpin launching a "lounge" instead a club? Perhaps t Hamptons zoning board could tell you the difference . . .

FAUX FUR: Sure, it seeme slightly insane when Council of Fashion Designers of America president **Stan Herman** was hawking stuffed animals QVC, but look who's laug ing now. We hear Randon House is coming out with four books based on the chenille baron's wildly po ular Nubbies, a collection cuddly bears, kitties, puppies, and bunnies he's sol for the past six years by t tens of thousands. But do expect to get an autographed copy for your tot when Herman passes out the CFDA awards next month—the books aren't due till next spring.

Additional reporting by A Chen.

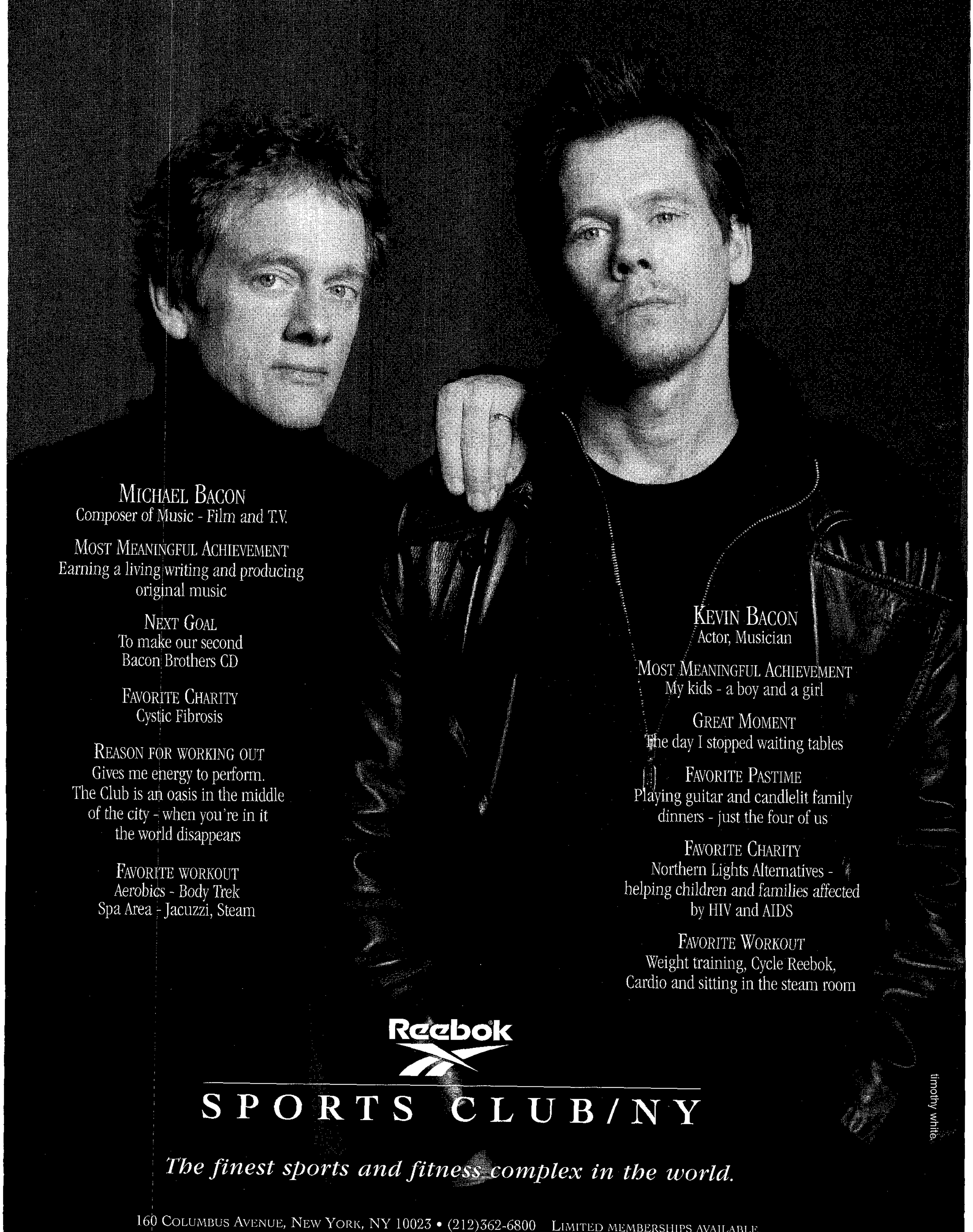
Grace Jones Wobbles, But She Won't Fall Down



Apparently **Grace Jones** *really* needed some R&R when she checked into a hotel spa in Naples, It recently. When the eighties oddity hobbled into the lobby at 4:30 in the afternoon, a horrified looker was shocked by her disheveled state. "She showed up in a bathrobe, shower cap, and s glasses, and was moving really funny," says the eyewitness. "She looked bugged-out and compl ly out of it." According to the source, the Studio 54 relic—who arrested then acquitted on drug-possession charges in 1990— so discombobulated that signing her name in the guest regi seemed an impossible task. "She looked at the pen like a sp cadet and insisted her assistant sign in for her," our source a Her lawyer first confirmed Jones was in Naples at the hotel in qu tion for a performance at nearby Pompeii. Then he denied it, ins ing she was in Cannes instead. "I don't believe she was intoxicat the attorney continued. "I mean, Grace is Grace, you can say w ever you want about her. She denies the rumor." As if to prove indeed we *could* say whatever we wanted about Grace, he t claimed not to represent her, referring us to another rep just be supposedly forgetting the name when we asked him to repeat

Photographs: from top, Robin Platzer/Twin Images (2); Patrick McN

OUR MEMBERS KNOW WHY THEY BELONG.



MICHAEL BACON
Composer of Music - Film and T.V.

MOST MEANINGFUL ACHIEVEMENT
Earning a living writing and producing
original music

NEXT GOAL
To make our second
Bacon Brothers CD

FAVORITE CHARITY
Cystic Fibrosis

REASON FOR WORKING OUT
Gives me energy to perform.
The Club is an oasis in the middle
of the city - when you're in it
the world disappears

FAVORITE WORKOUT
Aerobics - Body Trek
Spa Area - Jacuzzi, Steam

KEVIN BACON
Actor, Musician

MOST MEANINGFUL ACHIEVEMENT
My kids - a boy and a girl

GREAT MOMENT
The day I stopped waiting tables

FAVORITE PASTIME
Playing guitar and candlelit family
dinners - just the four of us

FAVORITE CHARITY
Northern Lights Alternatives -
helping children and families affected
by HIV and AIDS

FAVORITE WORKOUT
Weight training, Cycle Reebok,
Cardio and sitting in the steam room

timothy white.

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GOTHAM

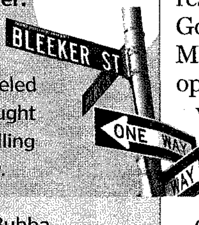
Edited by Andrew Lee and Carl Swans

G SPOTS

THIS WEEK IN NYC

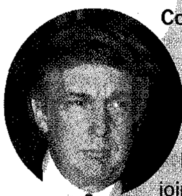
The most honest cabbie: A taxi driver returns a $4 million cello to a passenger who left it behind. Apparently, the cabbie kicked it out when the cello asked for change for a fifty.

NYC joins national slump: With rising unemployment and layoffs, the city finally succumbs to the U.S. economic slowdown. Does this mean Williamsburg renters will be allowed back into Manhattan?



Bleecker blooper: The city installs eight street signs labeled BLEEKER. We thought the correct spelling was TOURIST TRAP.

Mini Clinton: Bubba reportedly sheds twenty pounds, forcing him to purchase new dress shirts. And McDonald's profits plunge.



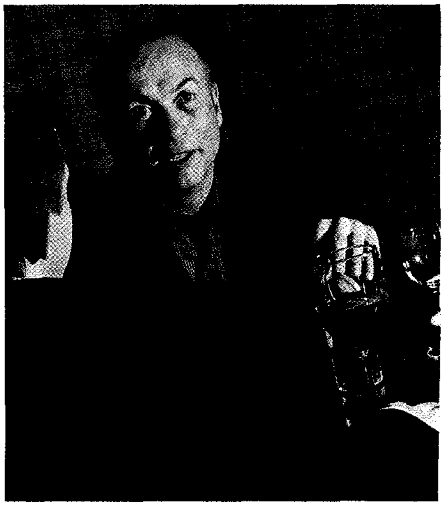
Columbia & Trump: Plans for the Donald Trump School of Business are quashed when the Ivy League fails to join him in a real-estate plan. Instead of an M.B.A., the school was going to award a B.S.

That's our Bush: The prez announces a Big Apple visit on June 19. Which gives us about a month to childproof the city.

GUY NICOLUCCI

Cause Celeb

Can Bananarama's former manager become the Sun King of Manhattan restaurateurs? By Ben Kaplan



'I'm already known all over the world," boasts Thierry Klemeniuk in his thick French accent. "I'm ready for whatever New York might bring." Klemeniuk is a restaurateur in the Eric Goode (the Park) and Keith McNally (Pastis) mode: He opens eateries for people who don't really eat, and he's famous in that secret-reservation-line way. Next month, he's opening Man Ray, a restaurant in a converted firehouse on West 15th Street that promises to serve up a whole line of premieres and boldface-name sightings.

He's not shy about whom he expects to be there: "It feels like the beginning of Studio 54," he says. "It's not closed to everybody, but what makes a restaurant is the variety of the people."

In order to attract a certain variety of diners, it helps to have investors like Johnny Depp and Sean Penn. ("They changed my life.") Klemeniuk also has lineage going for him: Man Ray is a clone of his Parisian place of the same name, where the barracuda seviche with Chinese caviar is $25 and Madonna once took a tumble so nasty she plowed over Donatella Versace and Puffy.

Sitting in a booth at Lotus—which, like Bash in Miami, he co-owns—the 42-year-old keeps an eye on his three-band cell phone, orders a Patrón and tonic ("a good cocktail for someone who drinks every day"), lights up a Marlboro red, and begins dissing his chichi competition. "It's a joke," he proclaims. "Everyone wants to be Philippe Starck. Man Ray will be different."

How, exactly? It'll be "a place where we feel at home and comfortable and eat well and see friends." He promises "a big oak bar, lights that look Arabic, then some things which are shiny."

Which may not exactly sound like a nightlife revolution. And he's not making his competition quake behind its velvet ropes. "I've seen people come from overseas and open in New York," says Goode. "Some are successful, like Nell Campbell. Some are hideous, like Peter Stringfellow. I've had celebrities invest in places, but I don' think that helps much." (T bar the Falls fell fast despi Matt Dillon's backing.)

At Lotus, Klemeniuk ro up the sleeves of his milky Cerruti shirt, begins sippi a fresh drink, and seems perfectly confident that he going to have another success. It's almost as if he's thinking, probably in Fren *If I build it, the fabulous* w *come.* He learned the cult stylish, quick-burn celebri as Bananarama's manager the eighties, and as an assistant for photographe Patrick Demarchelier. An the celebs seem to be pulli for him. "We had our part for *Summer of Sam* at the Man Ray in Paris," says director Spike Lee. "The f is great, he's a great guy, a now I can have my next opening in New York."

Photographs: left, from top, Hugh Sitton/Stone; Joey Newfield/N.Y. Post; AP Wide World; top right, Brian

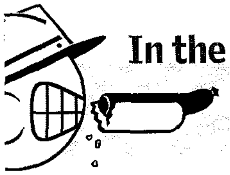
Village Elder

An 85-year-old urban planner with a walker—as rock star? At Audrey hen College earlier this nth, cameras flash, lytes line up for auto- phs, publicists circle, and l friends (Barbara Epstein, nley Crouch, Henry Stern) y homage. At the center is e Jacobs, making a one- ht appearance in a city t without her would be a foundly different place. It's fitting that she's come Audrey Cohen, located t on some tree-rimmed crete plaza carved out of ttened slums but in a loft ilding on Varick Street. In 1, Jacobs published *The ath and Life of Great erican Cities,* a book ancing the then-radical a that demolishing whole ghborhoods to put up rile, socially engineered sing projects just made ngs worse. It's the *Blonde Blonde* of urban plan- g, prescient to the point aving retrospective ral force.

Not to mention her opposition to another Robert Moses grand project, the Lower Manhattan Expressway, a proposed eight-lane highway that would have run across Broome Street, connecting the Holland Tunnel with the Williamsburg Bridge. (It would have required the demolition of what became SoHo.) She led the fight to stop it before, in 1968, she abandoned Hudson Street—and the city she helped save—for Toronto. She returns infrequently, which made this night important to her urban-planning fan base.

The tweedy crowd eats up Jacobs's pronouncements—tonight's topic is officially "the aging of city neighborhoods"—as if they're Zen koans. On gentrification: "In cities, success can kill itself." On real-estate prices: "If you look at the most noxious slums in nearly any city, you'll find fine mansions. A neighborhood needs diversity. Too much of anything—rich people, mansions—is dull. The people who built the mansions don't think they're dull, but their kids will. The West Village is losing [businesses], and this is the time to notice it, before people say, 'Oh, look, there's nobody who wants to live here. They want a more vibrant neighborhood.' "

Someone asks her about NYU's relentless expansion: "They're so righteous . . . Excuse this spleen. I have a lot of resentment about how neighborhoods and people are victimized." Another asks whether she misses New York. "Everybody in the world recognizes this about Americans," she says. "Americans think that nowhere else is real." CHRISTOPHER BONANOS



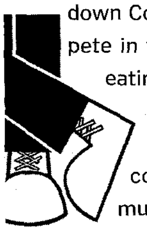
In the Year 2012

"Yo, Pass the Torch!"

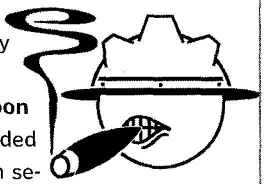
v York City—along with other, less glamorous tropolises—is angling for the 2012 Olympic nes. But were they to take place here, we'd need l-style exhibition sports. We propose the fol- ing:

ed kvetching Contestants meet at the home of an Sontag and complain about a rapid succes- of topics selected by Jackie Mason and *Times* ping" columnist Felicia R. Lee.

struction-site relay Organized labor closes down Columbus Circle in order to compete in the following events: smoking, eating, and standing around looking at chicks.



Synchronized VIP-ing Two competitors from each team must cut to the front of the line at various fund-raisers, hot restaurants, and club openings. U.S. Dream Team: Paris and Nicky Hilton.



Team *New Yorker* cartoon display Points are awarded for taste and judgment in selecting which uproarious squibs should adorn a cubicle and, in subsequent rounds, office fridge and newsletter.

400-meter Times Square tourist dodge Contestants sprint, uninjured, along Broadway from 40th to 48th Street while *Total Request Live* is taping. World record: 87 minutes 14 seconds, Nkema Botunga of Kenya.

P. Diddy biathlon Combines two events: pistol shooting and SUV street racing. MODERNHUMORIST.COM

THE BIG QUESTION

Who's the victim in the Giuliani divorce?

Dr. Laura Schlessinger, radio psychologist: "Families who mistakenly look at 'leaders' as role models."

Steve Dunleavy, New York *Post* columnist: "I'm getting a little overtired with Donna Hanover—a good actress, a good reporter—playing a new role: the professional victim."

Keith Blanchard, editor, *Maxim:* "The Catholic Church. Rudy was trying to be serially unfaithful, the Lord God struck him in the penis, and *still* that only affirmed his desire to leave the holy sacrament of marriage."

Liz Smith, columnist: "He hasn't lived up to their agreement, that they would stay in the mansion so that she didn't have to move the children around. I don't think she should have to live in a house where he's bringing his girlfriend."

Robert Stephan Cohen, Ivana Trump's divorce lawyer: "If you play with fire, you get burned. She got what she wanted—no muzzle on the lawyers and the clients—and she didn't like what she got."

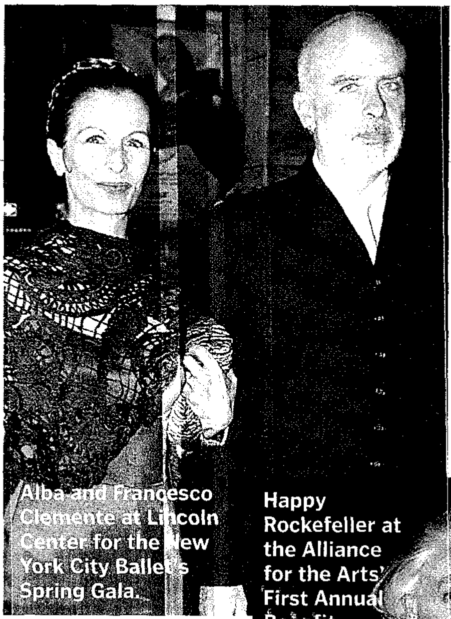
Al Goldstein, porn king: "I sent her a telegram saying, 'Get back at him, date Al Goldstein.' That would've been the ultimate revenge."

JADA YUAN

raph: top, AP Wide World. Illustrations: bottom, Tyko; right, Jessica Kasper.

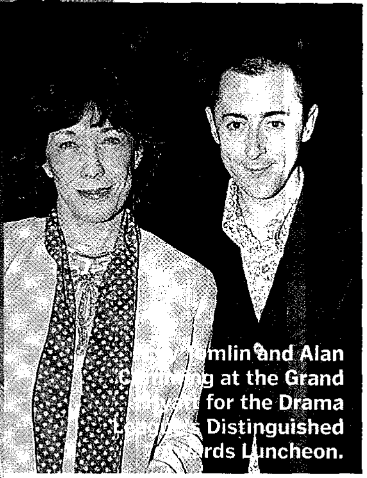
Scene

Halle Berry, John Travolta, and Kelly Preston at Rockefeller Center for a screening of *Swordfish.*



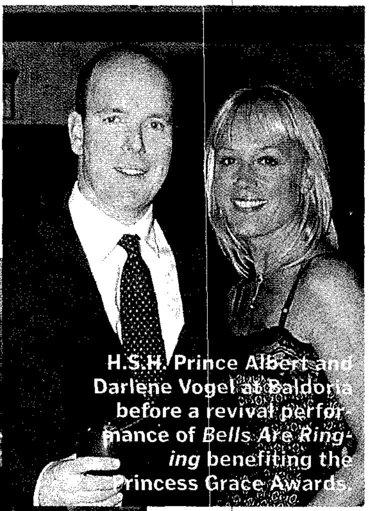
Alba and Francesco Clemente at Lincoln Center for the New York City Ballet's Spring Gala.

Happy Rockefeller at the Alliance for the Arts' First Annual Benefit.

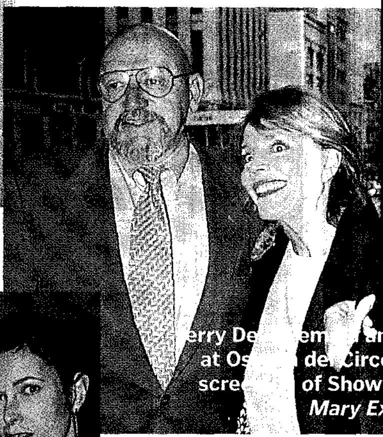


Lily Tomlin and Alan Cumming at the Grand Hyatt for the Drama League's Distinguished Awards Luncheon.

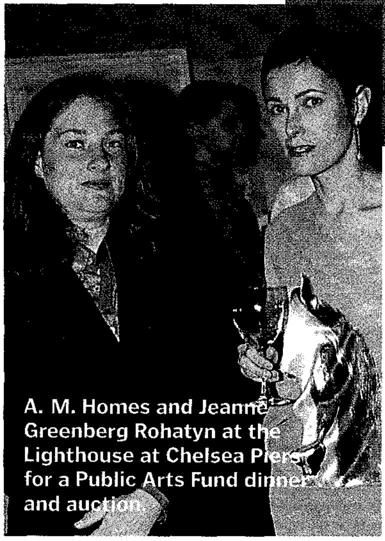
Liz Smith and Ann Richards at Lincoln Center for Literacy Partners' Gala Evening of Readings.



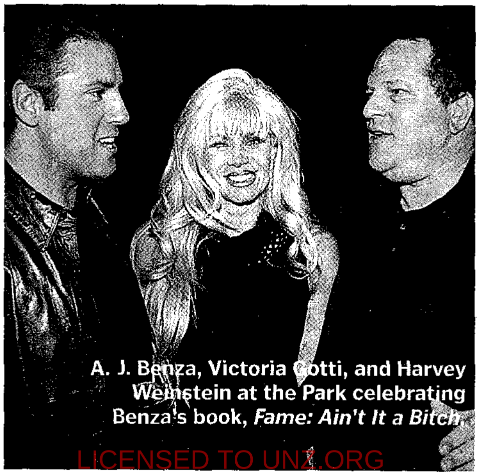
H.S.H. Prince Albert and Darlene Vogel at Baldoria before a revival performance of *Bells Are Ringing* benefiting the Princess Grace Awards.



Jerry Della Femina and Judy Licht at Osteria del Circo following a screening of Showtime's *Sister Mary Explains It All.*



A. M. Homes and Jeanne Greenberg Rohatyn at the Lighthouse at Chelsea Piers for a Public Arts Fund dinner and auction.



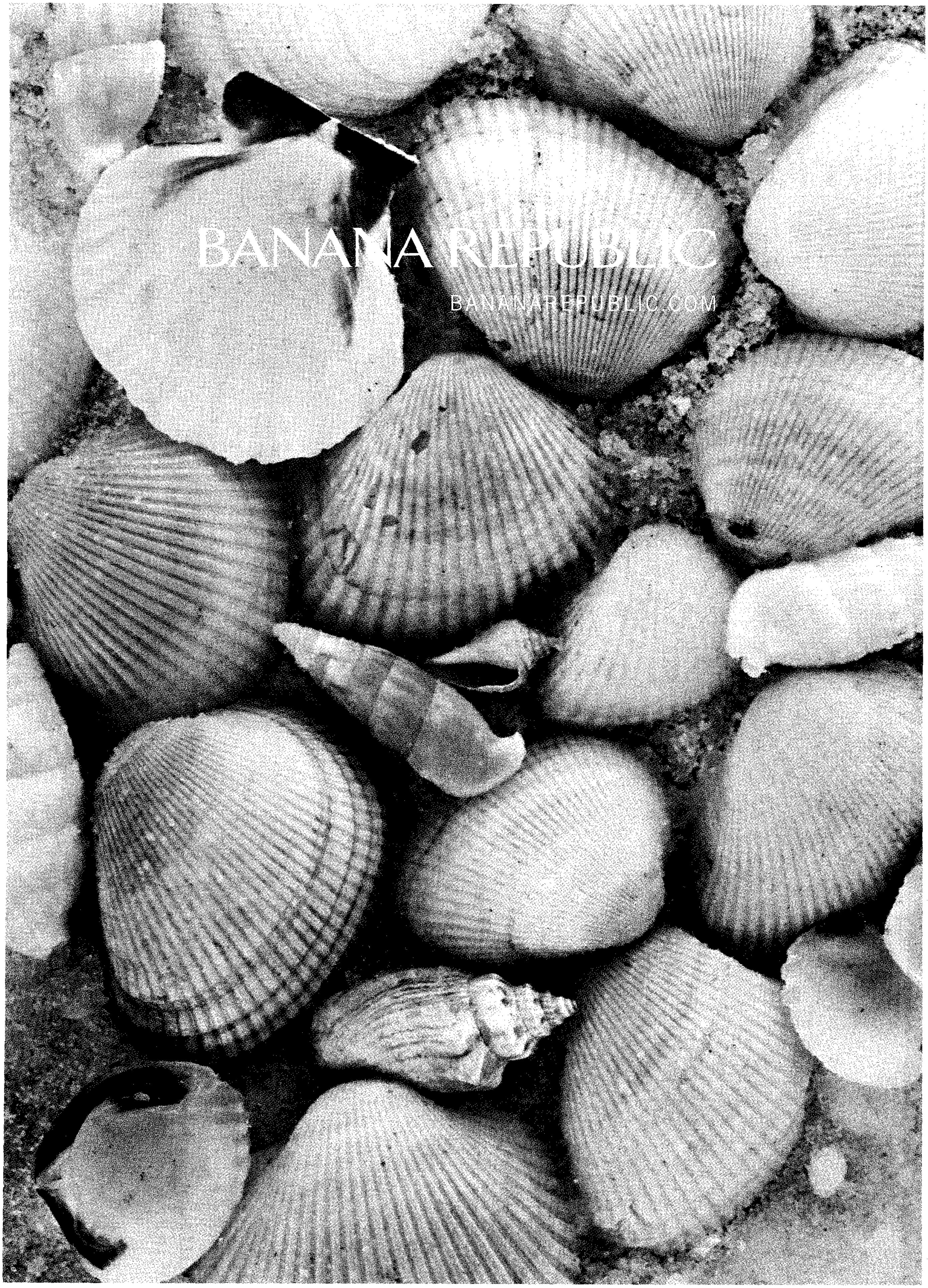
A. J. Benza, Victoria Gotti, and Harvey Weinstein at the Park celebrating Benza's book, *Fame: Ain't It a Bitch.*

Breach of Faith

Marshall Brickman adores New York, but when it comes to screening his films, he'll take Los Angelenos over ja ed Manhattanites any day. "You shoul have seen them when we were out in L.A.," said the director o *Sister Mary Explains It All,* a morbid religious satire starrin Diane Keaton that he made fo Showtime. "They treated me li I was the Messiah! Here, I'm only Saint Augustine." Brickm was at Osteria del Circo, wher on May 14 arts-patron types came to snack on pesto ravioli after a private screening. He added that the film has already generated quite a response. "It hasn't even co out and the Catholic Leag already took out a full-pa negative ad in *Daily Variety,*" he remarked. "It's sad—Catholics can turn o the TV, can't they? Or rea the Bible, right?" *60 Minutes* producer **Don Hewitt** had a more objective take "Everybody's pissed off at something," he said from seat between **Dick Cavett** and Whitney director **Maxwell Anderson.** "I ha no religion whatsoever, none—but if people want to get all pissed about th that's their right." His journalistic instincts kicked in. "Should I keep talk here?" he asked. "I think you've got enough." Raucous comedian **Jeff Ros** meanwhile, just didn't get what all th fuss was about. "I'm not that religiou he said. "I guess you could call me a Jew, but I only make it to the synagogue twice a year—on Christmas an Easter."

DAVID AMSI

Photographs by Patrick McMullan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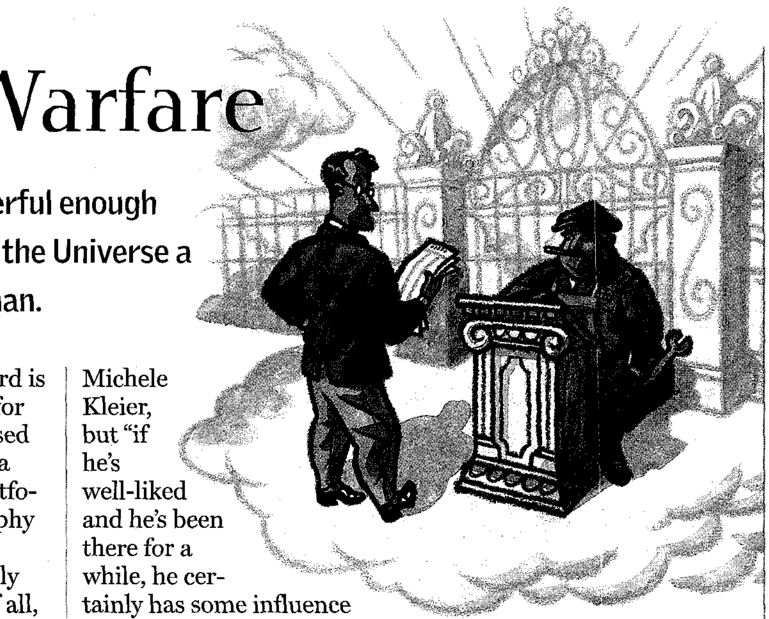
Real Estate EDITED BY CARL SWANSON

Crass Warfare



The only force powerful enough to deny a Master of the Universe a co-op? The super, man.

Facing a co-op board is a tense situation for people who are used to being top dog, a time when their job, portfolio, bichon frise, and trophy wife will be examined, judged, and quite possibly found wanting. Worst of all, a snub might not even come from a fellow Master of the Universe. As Hall Willkie of Brown Harris Stevens explains, "Being rude to a super or a doorman can be the kiss of death."

While the guy who fixes the sink might not seem important, giving him attitude could cost you that gorgeous classic six. "Word can get back if you're obnoxious to the concierge or the super," says Jane Bayard of Ashforth Warburg. "They have feelings and they have the ears of the proper people." It's not that the board seeks out the super's opinion necessarily, says Gumley Haft Kleier president Michele Kleier, but "if he's well-liked and he's been there for a while, he certainly has some influence on what the board members think."

In other words, being able to buy and sell anyone in the lobby doesn't mean you should act like you might. Willkie tries to gently impress on clients that "their dealings should be polite and professional, because it's a reflection on them to the board." And they should not, as Bayard puts it, think they can "say anything to the unimportant person."

Bayard represented one couple that was in contract to buy an apartment but wound up being deep-sixed after they just couldn't hold back from visiting the place repeatedly. "People don't understand the repercussions of being a nuisance," she says. "If any privilege is abused before approval, the board will probably hear about it."

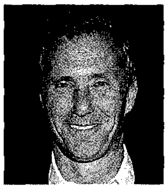
Kleier agrees that serial visits are a common screw-up: One of her clients went back to visit an apartment sixteen times. But the coup de grâce might have been when that client told the super, "This is the ugliest lobby I've seen on Park Avenue. I really hope that they're going to redecorate it." The super just happened to mention that to the board member who'd redecorated the lobby a year before. He didn't get in.

LISSA TOWNSEND RODGERS

Divorce, Hotelier Style

Schrager Checks In

Ian Schrager has been scoping out real estate beyond Astor Place, and this time it's not for one of his minimalist hotels. The master hotelier ponied up $5.4 million for an eight-room, 2,800-square-foot apartment at 101 Central Park West for his estranged wife, Rita Norona, and their two daughters. (William B. May's Roger Erickson was the broker.) Even though Harrison Ford is a neighbor, "the apartment is not spectacular," says one broker who's been there, "but it has four rooms facing the park, so it gets a lot of light." Still, she'll be better off than some of the guests at her ex's new Astor Place hotel, which will include Japanese-commuter-hotel, bunk-bed-style compartment-rooms. Schrager's only worry: the co-op board. "This building is far more restrictive than most on the Upper West Side," the broker says. Hey, it wasn't easy to get into Studio 54, either. Schrager had no comment.



MORGAN GOLDBERG

Big Deals

Flatiron

5 East 22nd Street

3-bed, 2.5-bath, 2,000-squar foot condo. Ask: $2.5 million. Sell: $2.4 million. Charges an taxes: $1,904. One day on the market.

On the very few days this California-based bank president is actually in Nev York, "views are his thing," says Gloria Sokolin of Fox Residential Group, who, with her partner, Judy Woodfin, has sold him thre city pads. The other two ar in the Evans Tower on East 84th Street. He bought this one, with views of the Empire State and Chrysler Buildings, to reduce his in-town commute: "He's on th board of a major dance company and figured that since he spends all his time after work downtown, he might as well live there."

CHRISTOPHER TENNAN

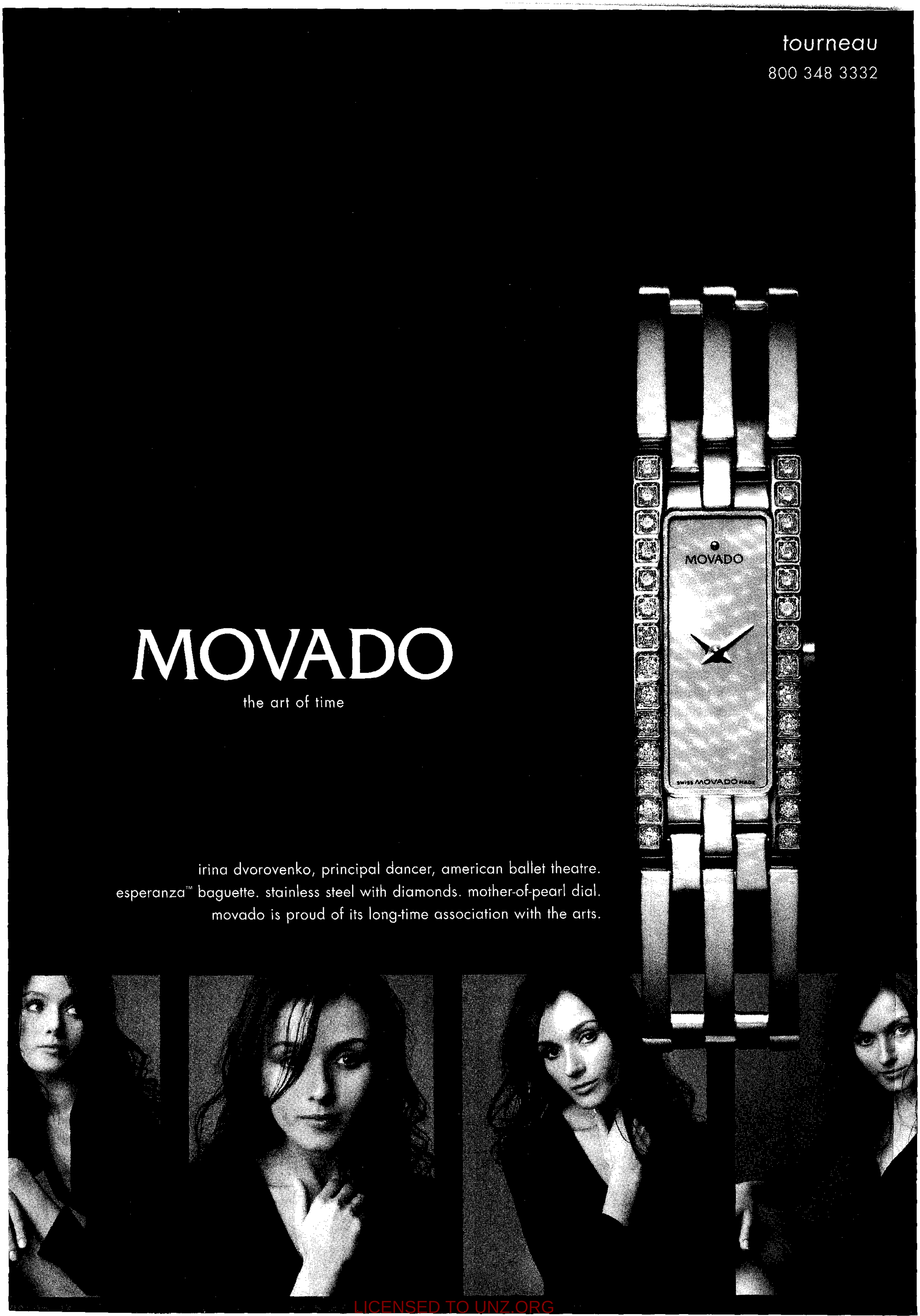
Greenwich Village

59 West 12th Street

1-bed, 1-bath, 900-square-foo condo. Ask: $1.2 million. Sell: $1.4 million. Charges and taxes: $1,317. Three weeks on market.

Remember when $530,00 was big money downtown? Back in 1988, Douglas Elliman's Ogden Starr decided not to show this place to a then-client, longtime Calvin Klein creative director Zack Carr, because he "said he wanted two bedrooms." Oops: Carr ended up seeing the place through another broker, fel in love, and bought it for what was "a lot of money fo those days." Starr was recently vindicated: When the place came on the market this past January (following Carr's death in December), a client offered $1.4 million to win it in a bidding war. EMILY GITTE

Photograph: Robin Platzer/Twin Images. Illustration by Sean Kel



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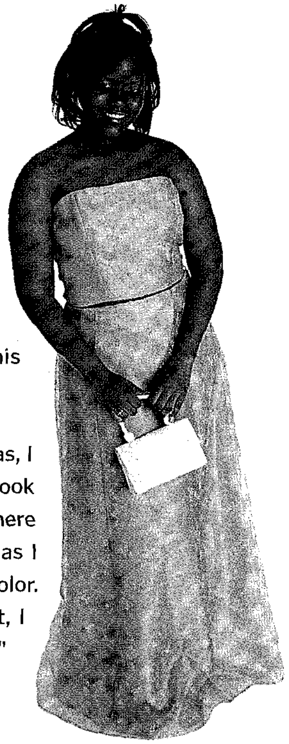
Prom Edition

The dates! The dresses! The *drama!* Elaborately coiffed heads are popping out of stretch limos all over town: It must be **prom season** again! Here, five New York girls explain it all.

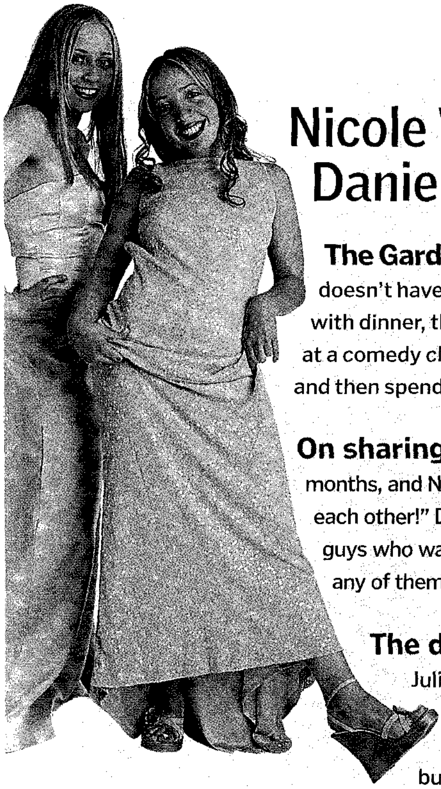


Saranna Belgrave

Brooklyn Tech High School,
The New York Hilton, June 8

The date: "I'm going with my boyfriend, Richard; we've been going out for a year and five months. I think he's more excited for the prom than I am! We picked out his tux together, and we just went shopping for his shoes."

The dress: "The thing about my dress was, I wanted to be different, but I didn't want to look weird. So my mom took me to the place where my cousin got her prom dress and as soon as I walked in, I saw it. My dress. My favorite color. It's a great blue, a really great blue. I saw it, I tried it on, and it was like magic. I fell in love."

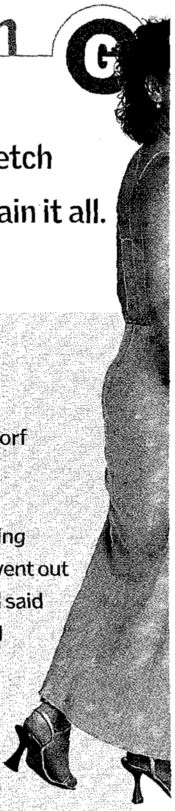


Nicole Wyatt and Daniella Gruenspecht

The Garden School, Jackson Heights, doesn't have a "normal prom." The seniors start with dinner, then spend the next 24 hours partying at a comedy club, a dance club, a party on a boat, and then spend the next day at Great Adventure.

On sharing a date: "P.J. is my boyfriend of nine months, and Nicole is my best friend, and we all love each other!" Daniella explains. "There were lots of guys who wanted to take Nicole, but she didn't like any of them. Plus, I thought it would be cute for P.J."

The dresses: "I wanted a gold dress like Julia Stiles wore to some awards ceremony, but that was impossible. This one had straps and all sorts of stuff, but I had them alter it. My mom says it looks good with my eyes," says Nicole. "I never thought I'd wear sequins to prom!" Daniella says. "But it has a little train, which is nice. It looks like what I would wear if I were walking down the red carpet."

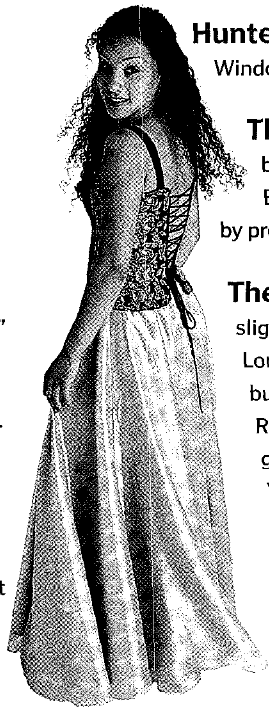


Robin Kachka

Stuyvesant High School, Waldorf Astoria, June 9

The date: "I met him in Cancún on spring break. He goes to Hofstra University. We went out two Saturdays ago and I turned to him and said with my best puppy-dog face, "You know, I don't have a date to the prom yet." And he said, "Okay, I'll go with you."

The dress: "The dress was the first one I tried on. I found it at Bebesh on West Broadway. I fell in love with it right away even though i didn't fit me perfectly and it was about twice the amount m mom and I planned on spending. So I kept looking. I found a great dress in Loehman's for $50, so I bought it. But I wasn't sure. My dad came into Bebesh with me, and after I tried it o he said, "We're getting it." The service in Bebesh was so awesome. I had two salespeople running in circles around m like the open back because my back is one of the few parts o my body that I feel completely comfortable showing off."



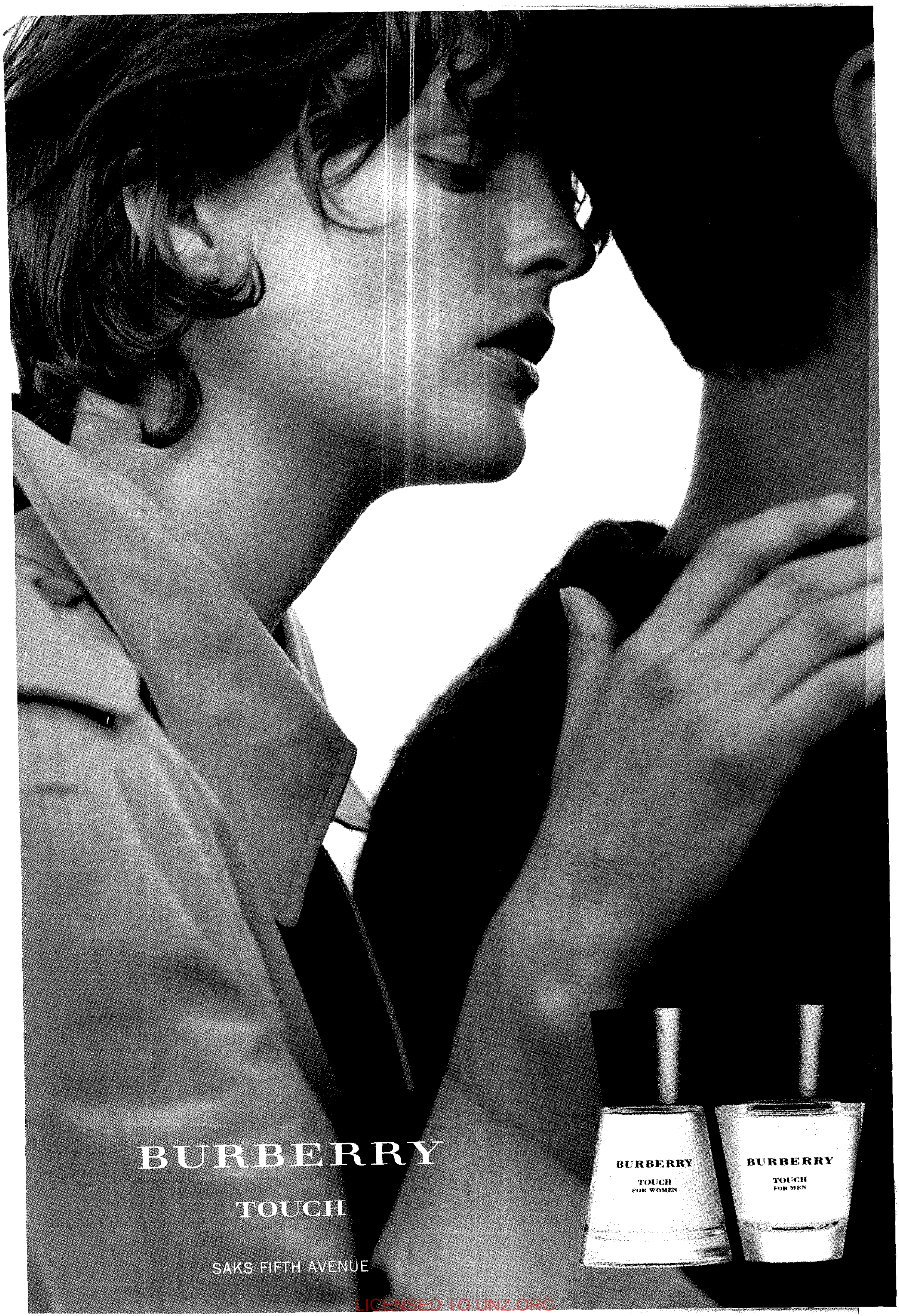
Elia Monte-Brown

Hunter College High School,
Windows on the World, May 24

The date: "I'm going with an ex-boyfriend, I guess. We just broke u But hopefully we'll be back togethe by prom."

The dress: "I wanted something slightly different. I went to Macy's a Lord & Taylor and everything like th but I didn't like anything. So I went Religious Sex on St. Marks Place a got a corset, which is a lot of fun. You can distort your body! The sk is the classic-prom-dress part. It a nice contrast, I think. I wanted lighten things up because I'm a pretty outgoing person."

Photographed by Andrew Mc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Marion Maneker

Prosper's Books

Prosper Assouline is building a publishing empire one high-society, style-obsessed picture book at a time. Who says publishers have to be boring snobs?

W
IAT PEOPLE COMPLAIN ABOUT WHEN THEY
mplain about the book business is con-
ntration, the combination of numer-
s formerly independent publishing
uses into a few large corporations.
ents, booksellers, and authors can still
member a time when passionate men
n these companies, making deals when
ey were all juiced up on enthusiasm.

Today, there are few cultured dilettantes
publishing. (Among the current crop of
ung editors, I know of only one honest-
goodness heiress.) That is, unless it's the
strated-book business.

"I have to show you this," says Prosper
souline as he jumps up from the red
ies van der Rohe chair for the seventh
ne. "It's a joke—but it's not a joke."

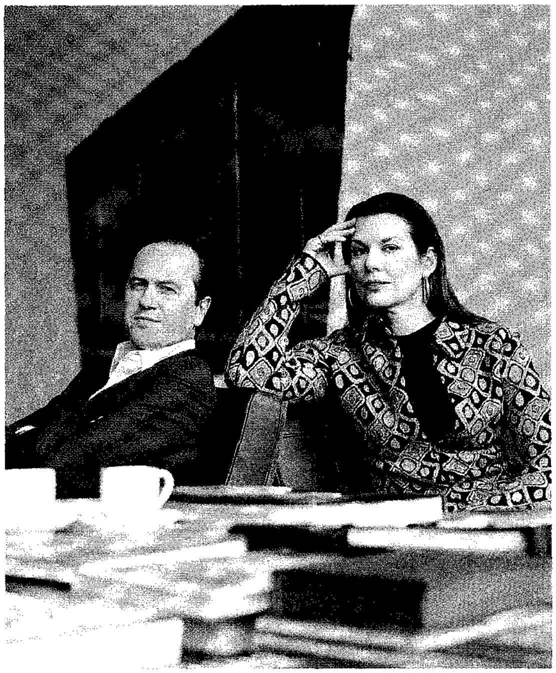
The publisher of Lee Radziwill's *Happy
mes* strides across the big open room in
Starrett-Lehigh building that serves as
office for him and a dozen employees.
alking away from a stunning view of the
dson River ("the dream of a Moroccan
w who has finally come to New York"),
approaches a glass-topped desk he de-
ned himself and had fabricated in
ance, gestures proudly, and waits. A sec-
d passes, but gradually one discerns that
glass is in the shape of the city of
ris—and the metal base it rests upon
ms the route of the Seine.

"You see?" asks Assouline with a very
llic shrug that says, *I have come to
nerica to make my fortune—but I bring
ittle bit of Paris with me wherever I go.*

"Europe is full of small illustrated-
ok-publishing operations run by inter-
ting cultured people," says one Ameri-
n publisher. "They all want to establish
nerican beachheads. Most come, take
e look at the rents and start-up costs,
k to their bankers, and go home."

But not Assouline. With his wife, Mar-
e, who runs the day-to-day operations
their Paris-based publishing house, As-
uline published its first list here in New
rk last year. In 2000, the Assoulines
published 27 titles in Paris; they will do as many as 31 in New York in 2001.

"That takes balls," says an editor. "True, they have a healthy business in proprietary publishing," referring to Prosper's other role as a custom publisher and freelance creative director for Chanel, Christie's, and Ralph Lauren. "That probably generates a lot of cash—they'll need it."



French connection: Prosper and Martine Assouline.

Like Benedikt Taschen, the German publisher who started as a comic-book dealer before graduating to picture books (everything from fetish images to decorating ideas), the Assoulines are moving from art direction to trendy photo books.

Taschen developed illustrated books for designers—*100 Male Nudes*, *1000 Chairs*—which they use, says book packager Nick Callaway, "as pictorial encyclopedias." The Assoulines are doing the same thing for the world of fashion.

"Their program has been driven by their superb visual taste," says Eric Himmel, editor-in-chief of Harry N. Abrams. "The Assoulines are very much in the business of marketing taste—and their fashion-consciousness in a fashion-obsessed decade."

"I admire what Prosper does," Callaway adds. "His focus is much narrower than Taschen's and addressed at the high-style business. It's an extension of him: You are what you publish. Taschen, Assouline—these companies have revitalized illustrated-book publishing."

The Assoulines published the occasional book starting in 1991, but their first big hit was in 1995. A successful library of small books covering the careers of important fashion designers, called *Les Mémoires*, allowed them to found the publishing company. Then came a grab bag of projects: a collection of Alexey Brodovitch's famous spreads in *Harper's Bazaar;* controversial photographs of Henri Cartier-Bresson by David Douglas Duncan; a book about bullfighters' costumes. Together they constitute an almost eight-figure business, making Assouline France's largest independent publisher.

"The very cool thing that they did was to suss out that in America, fashion is now less interesting than class distinctions," Himmel says. "They published Brooke de Ocampo's *Bright Young Things,* a fresh take on lifestyle publishing that struck a nerve and that only a European completely at ease with the idea that the rich deserve everything they inherited could have published."

"Prosper had his finger in a lot of different pies," says photographer Pamela Hanson of the son of Moroccan immigrants (his parents were hairdressers),

tographed by Melanie Dunea/CPI.

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The Final Touch	Bethpage	516-935-4247
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Blanca's Salon	Brentwood	631-273-8974
Christopher Jon	Sayville	631-567-7436
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Tootie's	Cos Cob	203-618-1352

who made his mark early as a teenager working at magazines. "France is very old-fashioned," says Hanson, who has known Assouline for twenty years, "but he was very entrepreneurial and built this big empire. For me, I did this funny little lingerie catalogue with him years ago, and next thing I know, he has this big publishing company."

"He communicates his enthusiasm better than anyone I've met," observes Philippe Segalot, of Christie's. "You buy the guy." He shows that enthusiasm when he tells the story of working with Lee Radziwill. Though they'd met several times in Paris, Assouline took great pleasure in having Radziwill come down to the Starrett-Lehigh building to shape her ideas into a book.

"I think maybe she didn't have a passport good for this part of town," he says, chuckling over the thought of the glamorous society figure riding the elevators of the former industrial building along with the endless parade of bicycle messengers. "She probably sat in the car the whole way down like this." Assouline breaks his narration here to sit bolt upright, his eyes terrified saucers and his hands formed into claws clutching at imaginary suitcases. "But she was a great sport about it and arrived with two of the most beautiful brown lizard suitcases filled with photographs."

"Assouline took great pleasure in having **Lee Radziwill come down to the Starrett-Lehigh building** to shape her ideas into a book."

Though anyone would have jumped to publish Radziwill's book (there are 50,000 copies in stores), the five large New York publishing houses have begun to let go of less-glamorous illustrated books. "Corporate publishers are very passive," says an editor of photo-heavy books. "They aren't going to go directly to the independents and the museum stores—and they aren't going to go back to resell those accounts." Which is what it takes to make a profit in picture books.

The design work is just too labor-intensive, and the returns too small, for a trade house with only a few of these lavish titles. International audience or no, Assouline can afford to put these books together because he runs another design-intensive business that pays for the computers and designers.

SITTING IN THE GARDEN OF BOTTINO, THE fashion-and-art commissary on Tenth Avenue, with the collar of his custo made-in-Milan suit turned up agains chill, Assouline orders lunch for all th of us—himself, his wife, and me. In confident but not yet imperious way, says: "There is only one good thing the menu here." Then he doles out wi as if we were seated in his home.

Martine, African-born and Swiss- a South American–raised, has been co pared by her friends to Catheri Deneuve, but the reference is more to poise than to her beauty. As a couple, t Assoulines are memorably warm and a pealing people. Prosper brims; Marti ballasts. Together, they seem anythi but cold European fashion folk.

At the moment, though it feeds th other business, neither finds fashion v interesting. "It is all the same," he says. the magazines, you have to look at t caption to know who the designer is. Y should be able to tell from the clothes!

"We are not marketing people," M tine says of their future. "But we are e larging our idea of the market."

Though they have been approach by two different publishers, they are termined to stay independent. "To small is to be strong," says Martine, w runs the book operation from an offi just around the corner from the Pla Vendôme, "but it is very tiring."

"You're on the bicycle all the tim Prosper agrees as he pounds his han made Berluti shoes up and down on t floor, miming an exhausting pace. "B if I only want to make money, I'm goi to sell pizzas or jeans."

Suddenly, a woman across the resta rant catches his eye. "I want to publi *her* book," he declares. "What a story s has!"

I look up to see Bette Midler—dini the day before her sitcom is canceled and ask, "Bette Midler? *Really?*"

"No," he exclaims, his incredulousn amplified by his accent. "*Her!* "

Sure enough, Ileana Sonnabend, t octogenarian art dealer, is seated wit group at the next table. Prosper falls in a narration of her career high points.

I ask the Assoulines what their am tions are. Prosper hesitates a beat, m for translation than reflection, before c claring in fractured Franglais, "To b publisher considered very chic."

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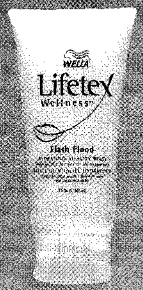
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Tucker Carlson THE NATIONAL INTEREST

Patriot Games

David Brock was the lead gun on *The American Spectator*'s anti-Clinton hit squad—that is, before he switched sides. Now he says Ted Olson, Bush's lawyer, was, too. Should we care

IF YOU'RE A SALON.COM READER, YOU MAY BE wondering why Ted Olson isn't in jail by now. "Despite his evasive disavowals," blared a recent headline in the on-line magazine, "Salon investigations showed the right-wing consigliere was deeply involved in a sordid plot to bring down President Clinton." According to evidence assembled by an investigative team, for a time in the nineties, Ted Olson did legal work for *The American Spectator*—a magazine that published articles critical of Bill Clinton. And that's not all. On at least one occasion, Olson himself wrote a story hostile both to Clinton and to his wife.

Naturally, it was only a matter of time before the scoop—evidence of Olson's deep involvement in an evil plot to produce unflattering magazine articles—was noticed on Capitol Hill. The time came in April, when President Bush nominated Olson to be the U.S. solicitor general. Olson had seemed a natural choice for the job. He was generally well regarded in Washington. Most significant, he had argued many times before the Supreme Court, including on behalf of the Bush campaign during the Florida recount. He was considered reasonably scholarly and reliably conservative—just what you'd want if you were George W. Bush and in the market for a solicitor general.

Then the Salon.com bombshell dropped. Democrats on the judiciary committee asked Olson pointed questions about his affiliation with *The American Spectator*. Pat Leahy of Vermont was particularly eager to discover what Olson might know about the "Arkansas Project," the *Spectator*'s investigation into Clinton's behavior as governor of Arkansas. "Were you involved in the so-called Arkansas Project at any time?" Leahy wanted to know. "When and how did you first become aware of the Arkansas Project?"

Olson's replies were straightforward. Pointing out that he was not an employee but a member of the magazine's board, Olson said he had no direct role in the Arkansas Project. He said that he first became aware of the project sometime in 1998. The one Clinton story he wrote for the magazine had nothing to do with it.

Separated at birth: Journalist David Brock and Bush lawyer Ted Olson.

The story might have ended here if the judiciary committee hadn't heard from David Brock. Brock used to work at the *Spectator*. He had a different memory. According to Brock, Ted Olson's role in the magazine's anti-Clinton stories was larger than he had admitted. As Brock later told the Washington *Post*, Olson attended dinners at the home of Bob Tyrrell, *The American Spectator*'s editor-in-chief. Some of those dinners, Brock alleged, were actually "editorial planning sessions, on articles on the Clintons in Arkansas."

Senator Leahy was appalled. He demanded that Olson turn over "any minutes, audits, or records" pertaining to anti-Clinton articles and the Arkansas Project. And he suggested that investigators from the judiciary committee "obtain information firsthand" from writers and editors who worked at the *Spectator* during the years Olson served on the board. In the meantime, Olson's journey to the solicitor general's office stalled.

There are two striking things about T Olson's recent experiences in the Sena One is that so far, hardly anyone on Olso side—or, for that matter, at the ACLU on the Washington *Post*'s editorial page has cried McCarthyism. Olson has n been charged with a crime. He stands a cused of being in the company of journa ists who dislike Bill Clinton. This should be enough to derail a nomination.

The other thing is that Brock was ab with a straight face to describe any dinn at Bob Tyrrell's house as an "editorial pla ning session." To anyone who has ever ea en dinner with Bob Tyrrell (and I have number of times), this is ludicrous. A sob Tyrrell sitting at the table, sharing his ed torial vision, listening as story ideas a batted around? Impossible to imagin Perhaps Brock was using "editorial pla ning session" as an amusing euphemism

But he almost certainly wasn't. Which part of the reason the entire "sordid plo theory is so ridiculously improbable. B Tyrrell was never at the center of a powe ful conspiracy. He was a buffoon. T Arkansas Project never came close

Photographs: left, Richard Ellis/Corbis Sygma; right, AP Wide World Phot inging down the president. The "instigation" didn't even produce a cred-le magazine story. Indeed, the kansas Project—wasteful, misguided, d credibility-sapping—is one of the ain reasons *The American Spectator* longer exists in recognizable form. s now a business magazine. The kansas Project didn't destroy Clinton. destroyed *The American Spectator.*

So, was Ted Olson, as a member of the ard of a small conservative magazine, hreat to American democracy? Even t Leahy must know better. David ock certainly does.

Brock, or course, is no longer a right-ng muckraker. After finding fame th his book *The Real Anita Hill,* Brock nt to *The American Spectator.* There wrote a 17,000-word story accusing ll Clinton of using Arkansas state opers to procure women. The story, lacious as it was, held up. Brock got a ge raise, and $1 million advance for s next book, the definitive hit job on illary Clinton. The book came out in 96. It was a clip job. It bombed. Brock came a liberal.

I knew Brock throughout this period d talked to him regularly, at parties, lunch, and at his house. He never emed particularly ideological to me. n the other hand, I learned several ars later that Brock had reported ings I'd told him in confidence to his w friend at the White House, Sidney umenthal.) Most of the time, he talked out money.

In the summer of 1997, an editor at ate asked Brock and me to write an line "dialogue" on the state of conser-tive journalism. I wrote the first in-llment, as a letter to Brock. I pointed t the irony of Brock's criticizing the ht as monolithic and intolerant even he still drew an enormous salary from e *American Spectator.* The letter was rly nasty. Brock replied with an even stier one. I was about to hit back en Brock called me. *Before you start ping,* he said, *you should know that I eant nothing personally. I don't take y of this seriously,* he explained. *I'm ly doing it "for the publicity."*

I was reminded of Brock's comment e other day when I read his name in e Washington *Post.* David Brock, I ought—there's a name I haven't heard a while. I wonder why he's involved in son's confirmation? Then, days later, I ad that Brock's book, an attack mem-r originally due out a few years ago, as to be published in November.

Coincidence? I'm no Salon.com, but I uldn't doubt a conspiracy. ■

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Michael Wolff THIS MEDIA LIFE

Voice Recognition

The Village Voice was a hothouse of left-wing factional politics that became advertising-money machine. So why won't anyone give David Schneiderman credit for

THIS IS NOT, STRICTLY SPEAKING, ABOUT *THE Village Voice,* which is a quagmire of journalistic recrimination and lost youth—and you don't want to get into that. Instead it's about one of its least likely employees, David Schneiderman, its former editor and publisher and the current CEO of Village Voice Media LLC, who, after 23 years of hard and mostly unappreciated labor, has become the *Voice,* for better or worse.

Of course, you can't tell the Schneiderman story, or begin to make sense of it, without touching on the tragicomic story of the *Voice,* which gets you back into the quagmire. On the other hand, a big part of the tragicomic aspect of the *Voice,* and the subtext of its revival, is that the *Voice* has become a business story—about "creating a national footprint for local advertising," in Schneiderman's words—and that's a story that no *Voice* lifer or alum worth his or her salt has any interest in.

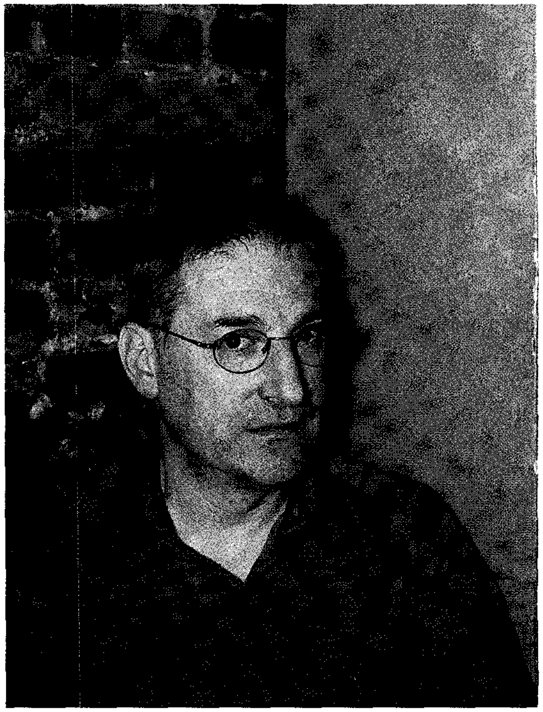
It's part of Schneiderman's genius, or revenge, that he has turned the *Voice* into an exciting business proposition—like turning Coke into fine wine, or Russia into a smoothly running market economy.

With his six city papers including the *Voice,* he's done what Bill Gates, Barry Diller, and assorted other moguls failed to do—make a business out of local advertising (the $4 trillion worth of miscellaneous movie, restaurant, dry-cleaner, podiatrist, futon-store, employment, real-estate, and personal ads).

While Schneiderman's career, in any man's business terms, is a great success—he's kept the shareholders happy, dramatically expanded the *Voice* enterprise, and achieved substantial wealth for himself (tens of millions of dollars, certainly)—that sort of analysis gets short shrift at the *Voice.* Instead, Schneiderman is much more critically psychoanalyzed within the *Voice* community—and by that measure, his career is a study in disturbing pathology. The drift being that he, not the long list of *Voice* alumni so dominant in the wider media world, was the one who was supposed to go on to bigger and better things. But because of issues of separation and fathers and such things, he got trapped here with his worst enemies, the other people who couldn't (for reasons of talent, politics, social graces, and their own separation anxieties) exit the *Voice.*

Then there is the class issue, a *Voice* leitmotif: Schneiderman is an editor and journalist who betrayed his brothers and reached beyond his station to become a media technocrat (a.k.a. management flunky).

"If he went away, there would be no difference in the company, I guarantee it," says a longtime staff member at the *Voice* confidently. And this is just a random sampling of opinion.



Village crier: David Schneiderman of the *Voice.*

IT'S UNCLEAR WHO FIRST REALIZED that the *Voice* was a money machine—after all, the *Voice* was always screaming that it was about the opposite of making money.

Murdoch, who'd inadvertently acquired the *Voice* in his takeover of *New York* (whose owner, Clay Felker, had acquired the *Voice* several years earlier), certainly came to understand what he had on his hands. You might even argue that it's the *Voice* that supported Murdoch, providing the cash flow to run *New York* and the *Post* and build the base that would allow him to transform the media industry. Not that this ever made Murdoch treat the *Voice* like anything but an occupied country.

Murdoch hired the 31-year-old Schneiderman, a taciturn, coat-and-tie-wearing editorial bureaucrat who was the deputy editor of the op-ed page at the *Times,* in 1978 to be the *Voice's* editor and, in a ma ner of speaking, his Marshal Pétain. T choice provoked a very *Village Voice* stor of protest. The upshot was Murdo agreed to house his new editor in an u town office and keep him off the *Voi* premises for seven months.

Schneiderman is the picture, howev of long-suffering passive-aggressivene and when he finally arrived on site, stayed for a record six years. By many a counts, he was, to the extent possible at t *Voice,* a respected editor. But the *Voice* famously, the most hostile workplace America—political, sexual, generation and aesthetic sectionalism combined wi old-fashioned labor-management stri and a corporate culture of radical incivili "It was," says Schneiderman, "pretty br tal," and when John Evans, the *Voice* pu

Photographed by Matt Salac

sher, conceived a plan to run other 'urdoch properties in 1985 and get mself out of the *Voice*, Schneiderman as happy to add the title of publisher ıd begin to forge his own exit strategy om the *Voice* newsroom.

Then Murdoch, with whom Schnei-rman had managed to maintain a urtly relationship (even as Murdoch ntinued to loathe the *Voice* and as the *ice*, in turn, loathed him), said he was lling. "I need the money to buy a ovie studio," he told Schneiderman.

Leonard Stern, the Hartz Mountain ir and CEO, bought the paper in what pears to have been an effort to get his ildren to like him more. Schneider-an began to evolve, to the scorn of *ice* staff, into something like a profes-onal manager for the Stern family butt-boy," in *Voice* parlance).

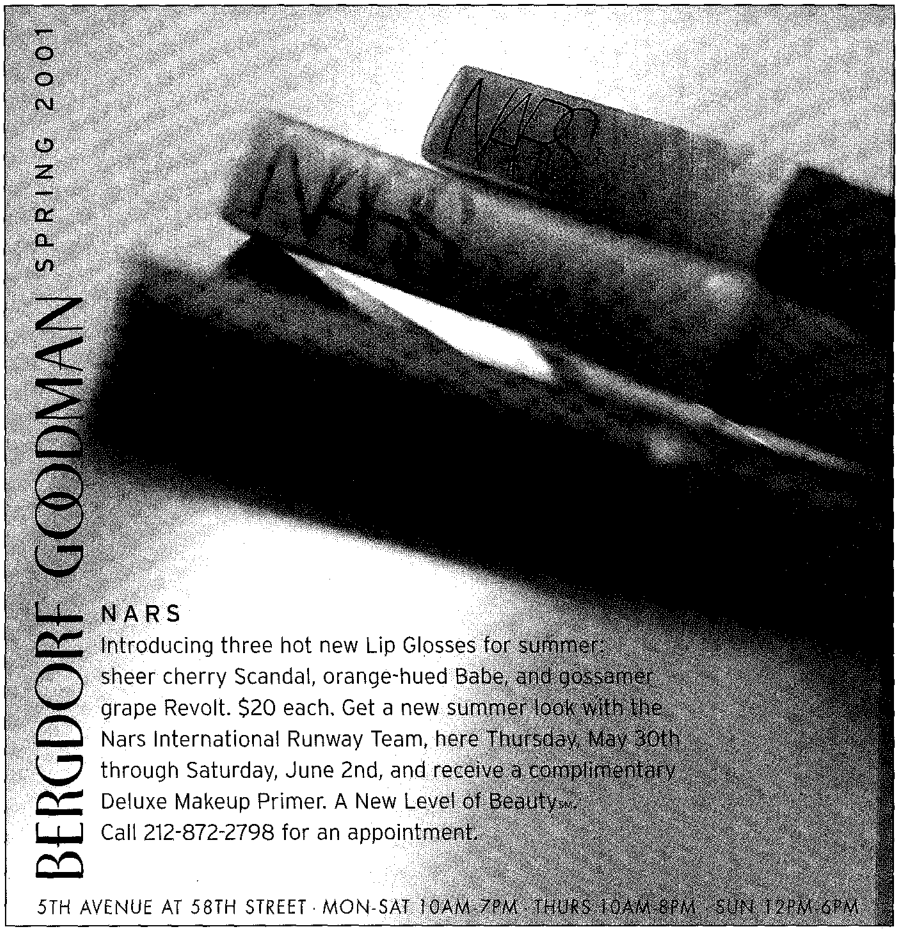
"I loved working for Leonard," says hneiderman, and by all accounts, eonard loved having Schneiderman ork for him, and so they found them-lves joined at the hip in a business at could not really be turned or in-ıenced by either of them.

They came up with a plan: *7 Days*, unched in 1988, was the way they'd ade up to a new, more civil, nonunion-ed, yuppified city paper. The *Voice* ould shrivel, and *7 Days* would be its ıoenix. With *7 Days* briefly a sensa-on, Stern and Schneiderman con-ived it as the first stage in building a *7* *ays* chain and realizing their incipient itional-footprint dream.

The failure of *7 Days*—of budgeting ıd nerve perhaps more than product market conditions—was a bitter but r from fatal blow to the Stern-Schnei-rman team. Back at the *Voice*, Schnei-rman had hired an editor, Jon Larsen, hose longevity would be second only Schneiderman's, allowing Schneider-an to become, effectively, Stern's busi-ess student (Stern funded the NYU ern School of Business—Schneider-an, however, got Stern himself as his acher), turning him, Schneiderman ys proudly, into a numbers guy.

It was during this period, *Voice* people lieve, that Schneiderman, doing no-ıe-knows-what (org-and-reorg kinds things), sealed his pact with the devil.

In fairness, almost everyone at this oment in media time, except the ost willful and angry, was starting to cept the obvious: Every media busi-ess is really two businesses. In a kind upstairs-downstairs arrangement, u have people doing the job, creat-g the product, and, upstairs, people ıgaged in another process, largely vorced from the thing itself, of try-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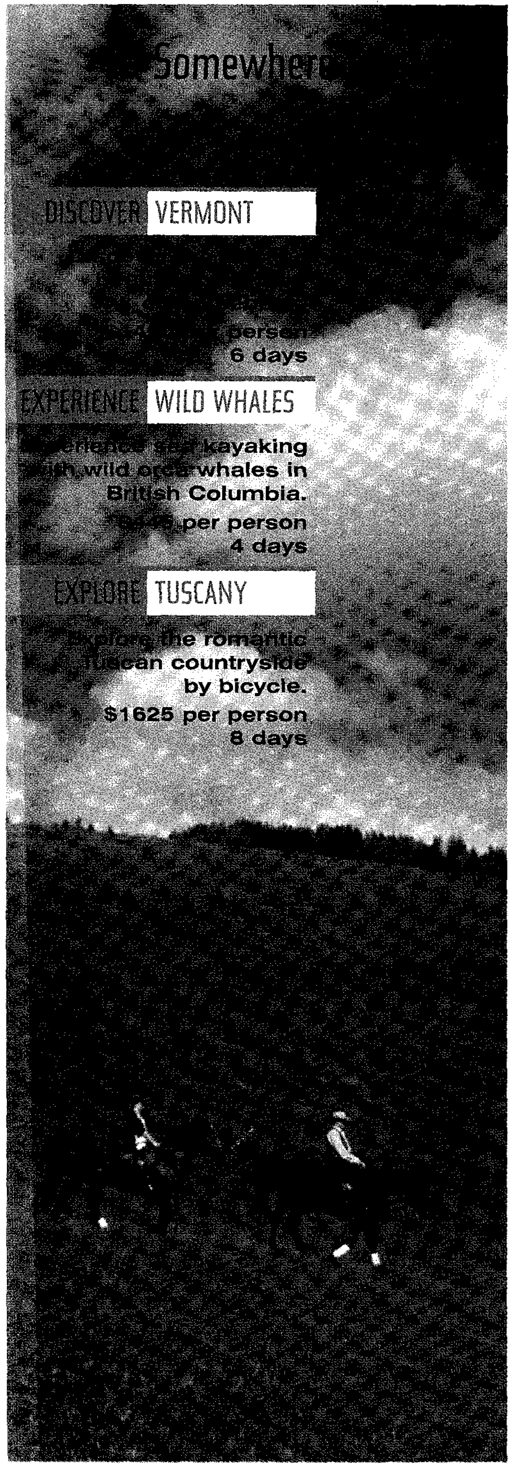

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ing to figure out what to do with it.

Surveying the trends, Stern and Schneiderman started to view the *Voice* not as a sui generis publication but as part of this larger alternative-publishing sector. The other trend they noted, in radical variance to the *Voice* idea of unfettered journalism, was that people read these publications first and foremost for the advertising. And if people really weren't buying your paper for what you said but rather for what your advertisers put into it, then why not, in the Yellow Pages model, give the paper away, which would, in turn, attract more readers and hence more advertising?

Stern and Schneiderman bought *LA Weekly,* the free alternative paper in Los Angeles. In New York, meanwhile, the free weekly the *New York Press* was gaining circulation, and the *Voice* was losing it. "A trend, I learned from Leonard," says Schneiderman, "is something that is hard to turn around." In 1996, Stern, by fiat, declared the *Voice* free.

Voice people still express astonishment that Stern would so easily give up such a profitable part of the operation. A debate, too, still goes on about how much it changed the paper. Although it won the Pulitzer Prize last year for international reporting, there is the sense that, even as it reports ever-increasing circulation, no one, or no one anyone knows, reads the *Voice* anymore (going free, in other words, effectively devalued the currency). On the other hand, for years and years people have been saying the *Voice* is not the *Voice* anymore, which does not much matter if 20-year-olds at NYU think it's the real thing. And in short order, circulation trends reversed, ad revenues dramatically increased, the *Voice* murdered its competition, and Stern and Schneiderman added four more weeklies to the company (in Orange County, Cleveland, Seattle, and the Twin Cities).

Still, when Stern decided to sell the company (his children now liked him well enough), it was the old *Voice,* or the reputation of the old *Voice* for obstreperousness and hostility, that Schneiderman believes kept any other media company from buying the *Voice,* installing its own managers, and putting Schneiderman out of a job. I stead, the *Voice* and its sister public tions were bought by a "financi group"—Weiss, Peck & Greer is the le buyout fund in the deal—because t enterprise generates enough cash flo to pay down the debt taken on to a quire it. This left Schneiderman not ju in charge but, as part of his manag ment incentive package, an owner, to Hence, an American success story.

I WOULD NOT GO SO FAR AS TO CLAIM TH everyone on the downstairs level in t media business wants to do this. But would say there are a lot of people he who see no alternative but to admi what David Schneiderman has done even though it is far from clear what does (he spends a great deal of time, says, communicating with his i vestors). There is Andy Lack, who ju recently has gone from newsguy president of NBC; the Internet brie promised to turn many wretches in owners; and there are hundreds at AC Time Warner trying, suddenly a frantically, to learn how to talk the ta

> "What he would like to do, in your **normal everyday-business alchemy,** is convert his loca advertising to national advertising, which has much higher margins than a futon store's eighth of a page."

This is the real world, more a more people believe, this world of di tribution and footprints, of larger s cial trends and the related cost of ca ital required to capitalize on tho trends.

As for Schneiderman and his nationa local footprint, what he would like to d in your normal everyday-business alch my, is convert his local advertising to n tional advertising, which has much hig er margins than a futon store's eighth o page. If you sell the footprint national his fleet of city papers could be li *Rolling Stone,* he fantasizes—inde there are ten or fifteen more markets he like to add to his chain. Plus there are r dio stations he would like to buy, and still thinks there's an Internet angle, wh with all the classifieds. And then one fi day, God willing, there will be for Dav Schneiderman a clear, clean, liberatin and enriching exit strategy from *The V lage Voice*—for which most of us will en him mightily.

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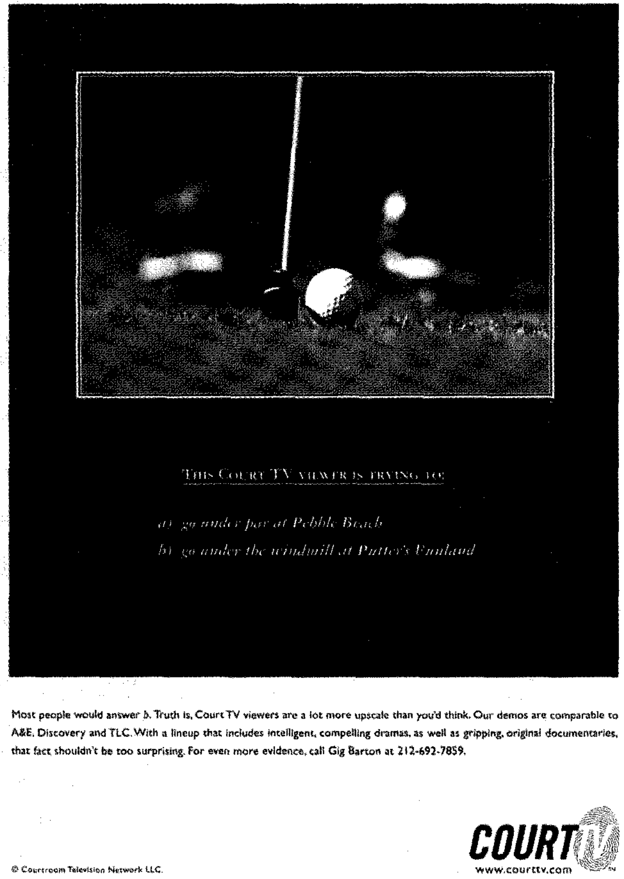

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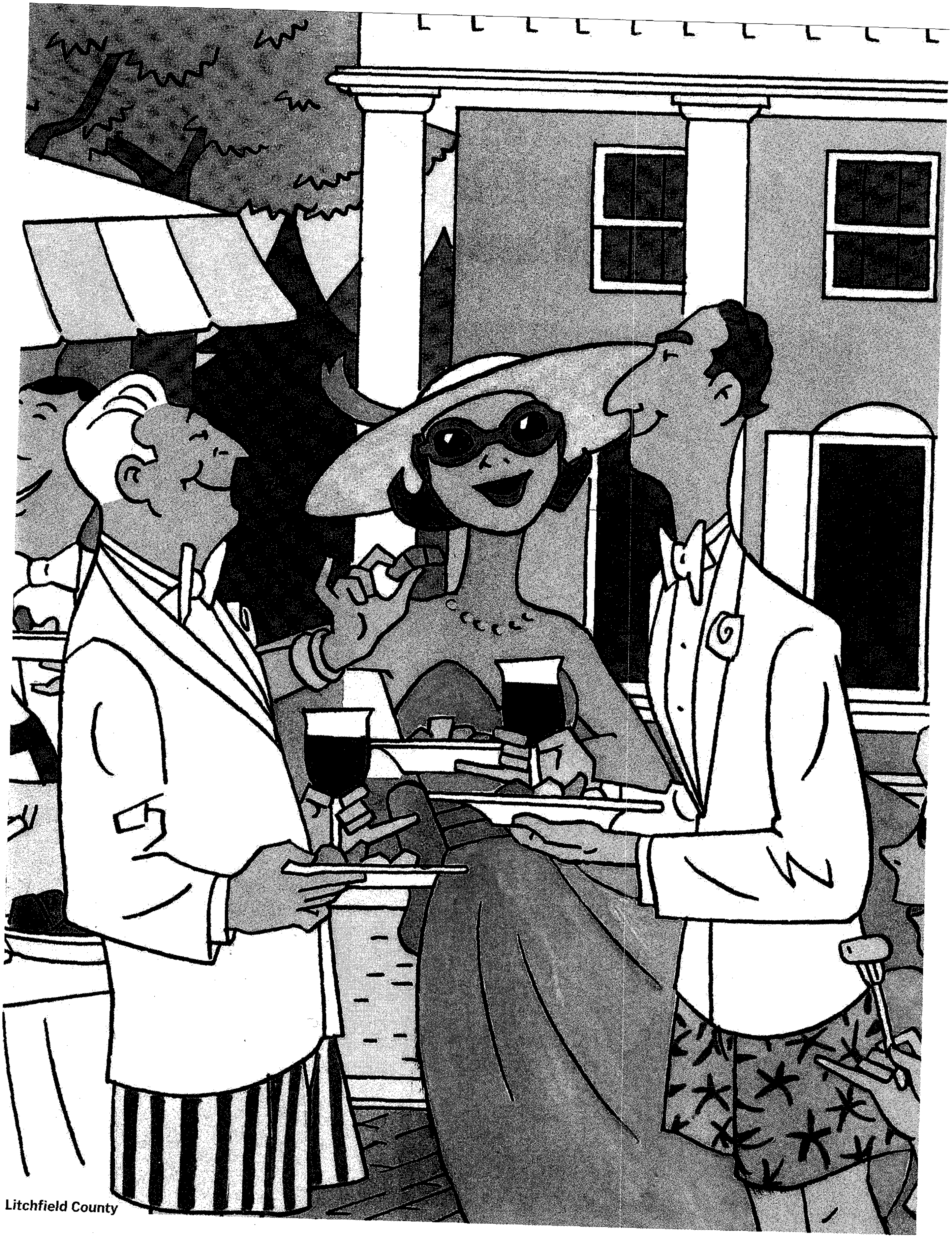


Litchfield County

BY RALPH GARDNER JR.

The Lands That Hype Forgot

WHAT KIND OF NEW YORKERS would choose to spend their weekends in podunk little country towns, without ocean waves and packed restaurants and Pilates classes and traffic jams and P. Diddy and a legion of publicists?

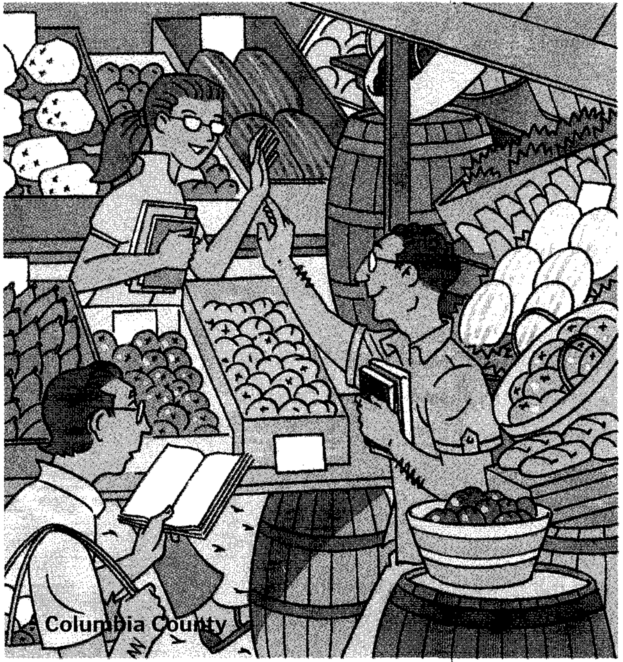
THE HIKERS, REPRESENTING THE EAST Village, TriBeCa, Chelsea, and the Upper East and West Sides, and including a psychotherapist, a New York *Times* reporter and her husband, a publisher, a museum curator, a portrait painter and his partner, and an architect, skirted a pond and ascended a vineyard to the top of a hill, the Hudson Valley before us and the Catskills beyond, then plunged back into the sun-dappled forest, crossing several streams and ending at our house for a potluck dinner. • Had the subject of the Hamptons come up—and rest assured, it didn't—our hearts would have swelled with pity and we might have observed a moment of silence (interrupted, perhaps, only by the deep-woods cry of a pileated woodpecker) for all those swells caught in bumper-to-bumper traffic on Route 27. • In the old days, one could stereotype one's fellow New Yorkers based upon the Manhattan neighborhoods in which they lived: Upper East Siders were Republicans who had their hair done to walk the dog and sent their kids to private school. Upper West Siders were liberal Democrats who didn't. And anybody who lived south of 14th Street probably had an FBI dossier. • But those distinctions started to suffer with the testosterone-crazed real-estate market of the late nineties and the transformation of Manhattan into a Disney-style theme park where it takes a six-figure income to survive and Democrats and Republicans find they have more in common than they once thought—particularly when it comes to their shared belief that the estate tax is a bad thing. • In such a climate, perhaps a sharper implement to use in drawing social distinctions among Manhattanites is an examination of where they spend their weekends, since so many now seem to have country homes. "If you look at who's buying things where, museum presidents tend to go to the country, not the Hamptons," contends Steven Harris, a

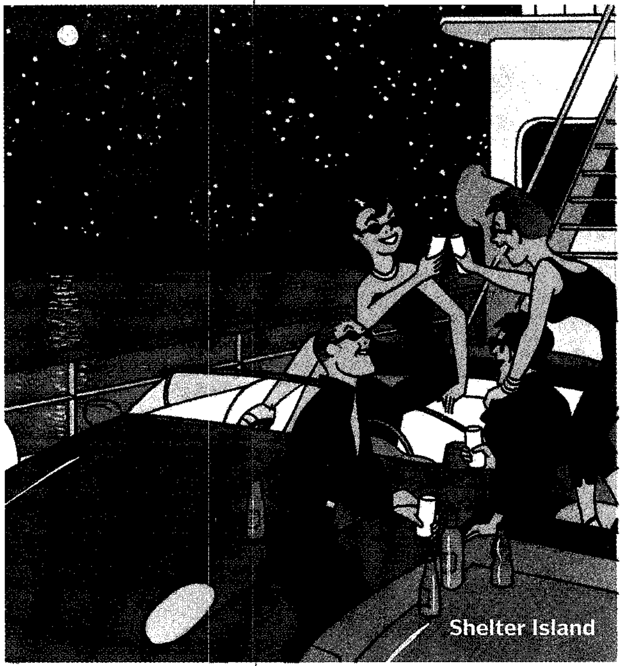
ILLUSTRATIONS BY DANIEL TORRES

professor of architecture at Yale. "Artists that we know are actually going upstate."

"There's a certain sort of obscenity and vulgarity about spending the kind of money some people spend, no matter how much one has," he continues, referring to the Hamptons and ascribing to those who point their sensible Saabs and Subarus north on Friday nights the virtues of modesty and prudence. "Better to give a Turner to the Met than buy yourself a $30 million beach house."

To appreciate the Hamptons' indispensable role as the Antichrist of resort destinations, one need look no farther than Shelter Island, that community that's the briefest of ferry rides across Shelter Island Sound from North Haven. Shelter Island has lately seen a nocturnal invasion of Hamptonites, drawn by André Balazs's Sunset Beach hotel. "They're recognizable as they approach the boat in their BMWs, Porsches, and Range Rovers," observes Cliff Clark, whose family has owned Shelter Island's South Ferry since the mid-1700s. On more than one occasion, Captain Clark's crew has threatened to return to port if his passengers, heading back to the Hamptons on the last ferry, didn't stop dancing on the roofs of their cars.


Columbia County


Shelter Island

If one were required to isolate an attribute that differentiates those who choose to spend their weekends anywhere but the Hamptons from those who believe that a Peggy Siegal screening is the crowning glory of Western civilization, it wouldn't be lower net worth (though that may well apply) or a higher degree of comfort with insect life (say what you will about the Hamptons, but those cooling ocean breezes keep those alarmingly large biting flies, indigenous to upstate, at bay) but a sense of self-reliance that allows a person to feel fully alive even if he hasn't been invited over to Ron Perelman's or Puff Daddy's, or rather P. Diddy's, on a Saturday night.

"For me, it's like 'Let's go to Coney Island,' " sniffs interior designer and northeastern Connecticut weekender Mario Buatta, referring to the Hamptons. "I haven't been out there for years; I go out there to do jobs. I'm not a beach person. That's why I have such beautiful skin. I rub it with potatoes and mayonnaise."

Undoubtedly Idaho, not Long Island, potatoes. "I think people have to be in the hot place," he goes on. "I guess they do a lot of their business there, a lot of networking. Thank God I don't need to network. My business is established."

"We seldom have benefits in the Connecticut hills," says Broadway producer (*The Tale of the Allergist's Wife*) and art collector Douglas Cramer. "People are out gardening, caring for their houses, relaxing. People in the Hamptons have their gardens done. People in Connecticut do their own gardens."

Not that Cramer spends the typical Saturday night weeding by Coleman lantern or curled up in his Barcalounger with a bag of Cheetos watching *Seinfeld* reruns. His typical dinner party numbers anywhere from 12 to 36 guests and includes such beacons of the cultural Establishment as Steven Sondheim, An Bass, Lee Radziwill, Jasper Johns, Agg Gund, Peter and Brooke Duchin, and t Kissingers.

"I gave them some koi; they saw I h an overflow," Cramer said, referring the Duchins and a voracious weed-ea ing fish that'd done the trick on his ow pond. "You'd never ask for a koi in t Hamptons."

To hear one of them tell it, the typic Litchfield County weekender is only sligh ly less resourceful than the members Lewis and Clark's Corps of Discovery. don't have a jacket here, nor a tie," boas Peter Duchin, a Washington, Connectic resident. "Bill Styron and Arthur Mill certainly don't wear jackets, and if I go Oscar's or the Kissingers', I would nev wear a jacket, either. Henry doesn't dre up. I think he probably has a jacket for d ing interviews and that's it.

"I got a call one morning," Duch continues over the phone from t woods as his dog bays in the bac ground. "He's barking at a wounded co ote who just pulled himself out of t stream—I'm joking. It's the FedEx tru or something.

"I got a call one morning—not a c you'd get in the Hamptons—from Nan Kissinger. She said, 'I'm taking out abo 30 blueberry bushes. Do you wa them?' I jumped into my pickup tru and went right over. I only use that as example of how relaxed things are, as o posed even to Bedford."

While one devoutly wishes not to d

espect any area the New York weeknder has colonized and delegated Heavn's little acre, and at the same time loesn't want to challenge Duchin's imge of Litchfield County as an Arcadia nly slightly more tame than it was in he days when the locals hunted with arowheads, the fact of the matter is that ife and the landscape get funkier—or, to orrow Doug Cramer's description of his riend's (the artist Ellsworth Kelly's) lace in Columbia County, more "rusic"—on the New York than on the New ngland side of the border.

"It doesn't have anything like the really estrictive zoning Connecticut has," ramer observes. "It took me about a year o get an approval to put up a barn for art. ut at the same time, I'm grateful for it."

When people refer to less restrictive oning, it means something different in utchess and Columbia Counties or out est in Callicoon on the Pennsylvania order—where the most anticipated event f the summer is the tractor parade down ain Street—than it does in Sagaponack.

Dutchess County

The problem upstate isn't megalomanics who want to build 100,000-square-ot Taj Mahals that block lesser millionires' ocean views—hell, there's so much pace, you could probably erect someing the size of the Louvre without getng zoning approval—but two-bit develpers loading 50 mobile homes onto a wo-acre site.

It's what Geoff Kerr, a resident of Millrook, New York (perhaps the toniest eekend community north of the George Washington Bridge and south of Newport), a wing-shooting instructor at Orvis's Sandanona shooting range and a purveyor, in his spare time, of reconditioned vintage Land Rovers to the weekend gentry, describes as the "dog-patch ratio."

He's referring to the frequency with which one's view is sullied by mobile homes on cinder blocks and rusted cars in backyards—a ratio that roughly increases as one travels from east to west, perhaps culminating in the Catskills. "The Columbia County weekender is more capable of overlooking the occasional dog-patch home down the road," Kerr observes, drawing a distinction between his tweedy clientele who dress in plus-twos with kilt hose to bag startled pheasant, grouse, and woodcock and those intrepid souls who travel further north on the Taconic State Parkway into Columbia and even southern Rensselaer Counties. "I'll go visit friends in Columbia County, leave the home, and a half-mile down the road there's a refrigerator with two old stoves lying next to it and they're all rusted."

Ruth Reichl, editor-in-chief of *Gourmet* magazine, the author of *Comfort Me With Apples,* and a part of the Columbia County weekend contingent, has a simple explanation for her fellow part-time country folks' open-minded attitude toward the occasional landscape eyesore. "We're poorer," she says with a laugh, referring to a part of the world where it's still possible to pick up an eighteenth-century farmhouse with a pond and a hundred acres for the price of a privet hedge on Lily Pond Lane.

Of course, it would be an exaggeration to paint Dutchess County as an utterly rust-free zone. While Millbrook is distinguished by secluded estates and a level of snobbishness that could make Mort Zuckerman and the entire Hamptons Artists and Writers Softball League drop a routine pop fly—"The Hamptons are to Millbrook what *Cats* is to *Un Ballo in Maschera,*" snorts one Millbrook weekender who, as is their wont, declined to be identified—other parts of the county are somewhat sketchier.

In fact, Michael Korda's mission in *Country Matters,* his latest book, seems to be to convince the reading public both that he and his beautiful wife, Margaret, are the real thing—not weekenders at all but fully credentialized country folk (perhaps the final stage in weekender evolution)—and that their neck of the woods is not some sort of stage set but farm country where men are men and the sheep are nervous.

"I really live up there," he insists even though he is speaking from Simon & Schuster's office in Rockefeller Center, where he serves as editor-in-chief. "Margaret lives up there completely and comes into the city only for what she calls 'maintenance'—doctors and hair and so forth. I'm up there about four of seven days. I vote up there, and I think of myself as a resident. I've long since given up thinking of myself as a New Yorker.

"It's not everybody's cup of tea to move up to a place on the weekend that is basically a farming community," he goes on, "where you can't say to yourself on a Saturday morning, 'Gee, what I'd really like to do is go out and buy a whole bunch of wonderful bagels.' It's even hard to buy a copy of the New York *Times.*"

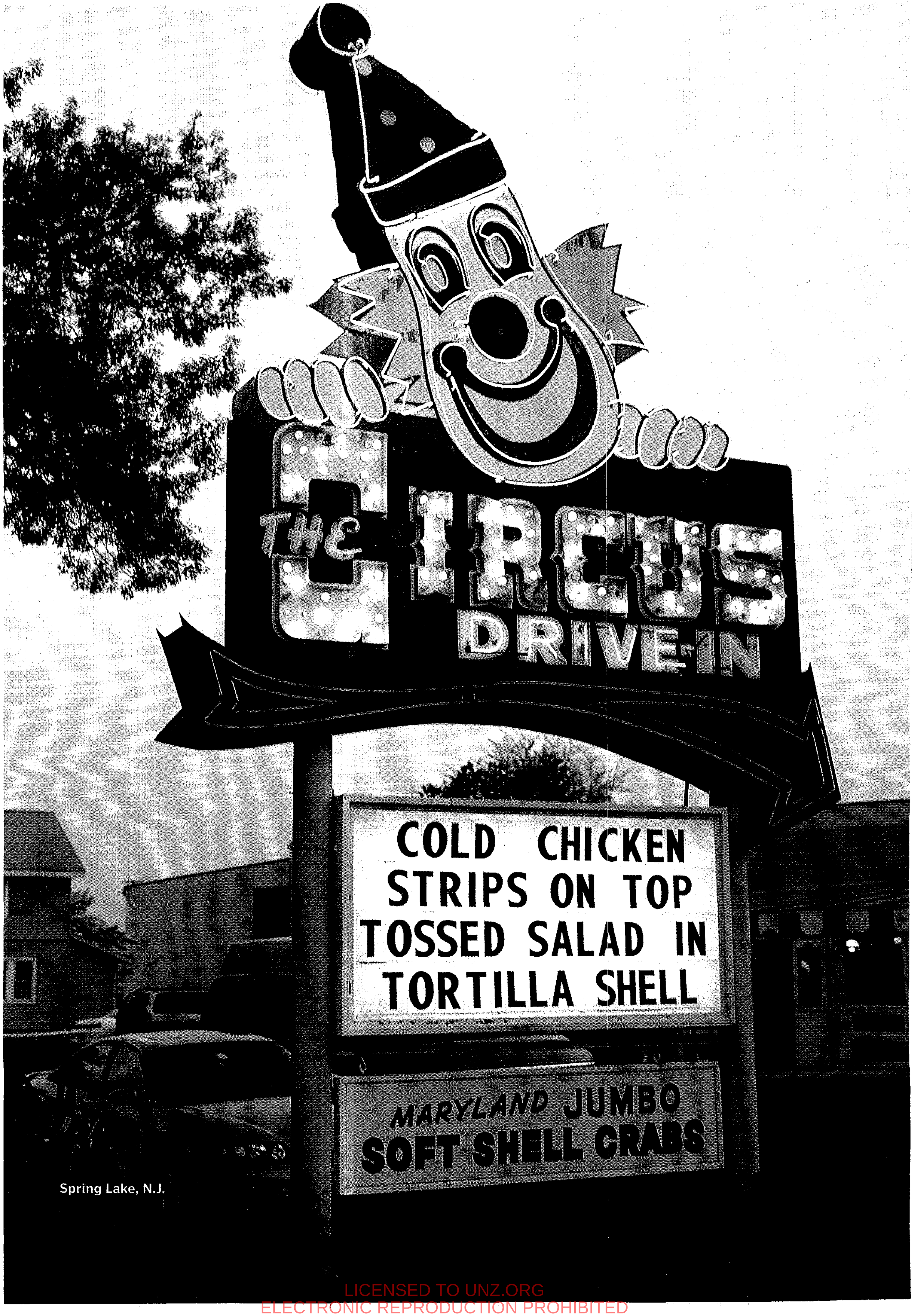
Indeed, Korda's book devotes an entire chapter to manure. "We produce a lot of manure," he says, apparently referring to his animals, "although most people don't find [pig feces] disagreeable, actually."

One might logically deduce that Columbia County or, even worse, Ulster or Sullivan County weekenders, up to their asses in rusty appliances, would be crippled by self-doubt were they forced to compare themselves to the country squires in Dutchess County, the professional musicians and their hangers-on who flock to Tanglewood just across the border in the Berkshires, or Connecticut's constellation of boldfaced names. However, the opposite seems to be the case.

They embrace the local color as a badge of honor—to say your kids play with the town road crew's kids is way cooler than attending one more birthday party on Georgica Pond with the obligatory petting zoo and Good Humor truck—and point to the lack of indigenous culture as proof of their intellectual self-reliance.

"I have my friends up there," explains Reichl. "A lot of writers and artists and absolutely no pretension. In a place like that, you have to have people to talk to. What I do is cook all weekend and have people to dinner. Nobody gets dressed. There are no shops. There are no restaurants."

Unfortunately, Reichl's vision of a culture-free utopia is already in peril. Slowly but surely, Mercedeses are starting to fill the parking lot at the local Grand Union and social X-rays have been spotted unit-pricing the Skim Plus milk. "I see New Yorkers standing in the aisles trying to find the bay leaves," reports Susan Bodo, an art dealer who lives in Pine Plains on the Dutchess-Columbia border. "I'm thinking of moving to the other side of the river." ■



THE CIRCUS
DRIVE-IN
COLD CHICKEN
STRIPS ON TOP
TOSSED SALAD IN
TORTILLA SHELL
MARYLAND JUMBO
SOFT SHELL CRABS

Spring Lake, N.J.

10

There's no law that says you *have* to go out to the Hamptons this summer. Here's the skinny on ten places where you can really relax.

Woodstock

In the gently rolling foothills of the Catskill Mountains, a bucolic haven for the creative mind.

1 THIS CATSKILLS VILLAGE SEEMS TO OFFER THE BEST of both worlds to New Yorkers in search of escape and stimulation. "The combination of the natural beauty and the eccentric, artistic com- unity makes it ideal," says Holly George-Warren, a anhattan editor and writer who has been traveling to e Woodstock area since the late eighties. "There are teresting people to talk to, but when you just want iet, you can sit on your terrace, stare at the moun- ins, and wait for foxes and bear cubs to run by your ckyard." The area has long attracted artists, writers, mmakers, and, especially, musicians. Bob Dylan and e Band recorded their legendary *Basement Tapes* at e house they called Big Pink in West Saugerties. "It's ally a hybrid community," says Laura Levine, an artist d illustrator who has owned a vacation home in ount Tremper since 1987. "Gays, straights, locals who ve been here for generations, people who have just oved up—it's a happy place to be. I don't mean to ake it sound like a Utopia, but it's pretty darn close."

FAMILIAR FACES Uma Thurman and Ethan awke; Kate Pierson and Keith Strickland of the B- 's; Marshall Crenshaw; Jules Shear; Levon Helm and Garth Hudson of the Band; and, of course, the Lovin' Spoonful's John Sebastian all have homes in or near Woodstock. Musicians like Ray Davies, Natalie Merchant, Michael Stipe, and Dave Matthews frequent the Bearsville and Dreamland recording studios.

TRAVEL TIME Woodstock is two hours away on Route 87. The bus from Port Authority to Kingston, Woodstock, and Phoenicia takes about two and a half hours. Amtrak from Penn Station to Rhinecliff takes about an hour and 40 minutes.

THINGS TO DO Achieve that philosophical apex of a sound mind in a sound body. Hike one of the trails on Overlook Mountain, then attend a meditation class at the Zen Mountain Monastery in Mount Tremper. Or do Pilates or yoga at the Moving Body in Woodstock after tubing on Esopus Creek in Phoenicia. And because of its proximity to the Culinary Institute of America in Hyde Park, the area boasts many excellent restaurants. The Bear Café (845-679-5555), in Bearsville, sits on a gurgling stream and offers fresh, imaginative new-American fare, as well as a lively (dare we say glamorous?) bar scene. New World Home Cooking (845-246-0900), between Woodstock and Saugerties, serves up a heady blend of spicy world-fusion cuisine.

NICE PLACES TO VISIT For old-world charm in a funky ambience, stay at La Duchesse Anne in Mount Tremper (845-688-5260, doubles start at $80), about eight miles outside Woodstock. Or indulge yourself at the luxe—and pricey—Emerson Inn and Spa (845-688-7900, doubles start at $500, including dinner, break-

PHOTOGRAPHED BY MAX KIM-BEE AND ANDERS OVERGAARD

fast, and afternoon tea), also in Mount Tremper.

ENTRY PRICE Rentals in Woodstock range from $3,000 to $10,000 a month; $10,000 gets you a pool, a tennis court, twelve acres, and possibly a view. Buyers can land a three-bedroom, two-bath house in styles ranging from contemporary to California ranch to a restored farmhouse—on three to five acres—for $300,000 to $400,000. North and west of Woodstock, rentals for the season run from $5,500 to $6,000, which can get you a charming log three-bedroom, two-bath house in a private location, possibly on a stream. From $350,000 to $400,000 will buy you a three-to-four-bedroom house with a fireplace, often with views or proximity to water.

REALTORS Joyce Beymer of Joyce Beymer Real Estate in Woodstock (845-679-6617); Ruth Gale of Ruth Gale Real Estate in Phoenicia (845-688-5610).

SIGNS OF THE TIMES The area's popularity among the fashion flock has been raising eyebrows. Kirsty Hume, Angela Lindvall, Amber Valletta, and Kate Moss have all been spotted around town. *Vogue* even ran shots of fashion editor Camilla Nickerson showering topless outside the home she shares with her husband in Greene County. Still, "it seems like the culture there is deep and resilient enough to withstand the high and low tides," says Jason Fine, a magazine editor who's rented a home in the area with some friends for the past few summers. "Sure, you can walk into a club and see Ethan Hawke. But you're also going to see the guy you saw talking to himself in the beer aisle at the supermarket." ANTHONY DECURTIS

Fire Island

The last word in laid-back beach weekends hasn't changed much since Ford was president.

2 BARE FEET. BICYCLES. LITTLE RED WAGONS. THERE'S something very seventies about Fire Island. The place has a cutoffs-and-flip-flops, communal-living, let-the-kids-run-free kind of vibe. There are no cars—water taxis carry passengers between towns, and deer walk the streets freely. The houses are, for the most part, modest and situated on tiny lots, creating at least the feeling of egalitarianism. Still, despite the laid-back attitude, this sand-swept Eden is by no means pretension-free. "I take great pride in the fact that I haven't been to the Hamptons since the eighties," says Rachel Zients, a 30-year-old TV producer who's been going to Fire Island most of her life. "We've got this whole roll-barefoot-out-the-door thing happening. But there's a pretension in 'Oh, look how quaint we are.' "

LAY OF THE LAND Fire Island is a small world, but one in which you're more likely to bump into your old grade-school buddy than anyone you'd read about on "Page Six." Each of the island's dozen tiny towns has its own personality: The Pines and Cherry Grove are legendarily gay; Point o' Woods is exclusive, and gated; Dunewood and Fair Harbor are family areas; and Corneille Estates is littered with group houses.

Phoenicia, N.Y.

HOT TOPIC Want to make a good impression at your host's dinner party? Complain about those pesky "groupers"—share-house renters—and their noisy all-night parties. Attending a bash at a share house? Complain about day-trippers: This summer, yet more public restrooms—a source of contention for years—will open in Ocean Beach. Wherever you are, complain about the deer that stroll boldly down walks and ravish gardens.

LIFE'S A BEACH For all that New Yorkers like to complain about Ocean Beach's hard-partying element, they also take a perverse pleasure in assimilation. "We usually go out one night in O.B. to observe the absurdity of the disco scene," says a 28-year-old book editor with a share house near the town. "It's really fun to dance out there because it's so ridiculous." Houser's Grill and the Albatross are two old O.B. standards; the Monster and the Ice Palace (in Cherry Grove) are two longtime gay hangouts. For a quieter evening, meet at Le Dock in Fair Harbor for drinks and watch the sun set.

TRAVEL TIME Bay Shore takes about an hour on the L.I.E. The LIRR has regular train service, and from there it's a fifteen-minute walk or a five-minute cab to the ferry dock. Tommy's Taxi (631-665-4800) offers a direct van service to the dock. The boat takes half an hour.

NICE PLACES TO VISIT There aren't many inns and bed-and-breakfasts. Fire Island's oldest hotel, the Houser Hotel in Ocean Beach, opened in 1921 (631-583-8900, rooms, some with private bath, cost $330 for a weekend, $110 a night midweek). Black Sheep in Exile B&B is a gay-friendly guest house and restaurant in the Pines (631-597-6565, rooms are $440 for a weekend, $80 a night midweek). Many houses are also available to rent by the weekend; www.fireisland.com offers listings and information.

ENTRY PRICE This year, three-bedroom houses rented for between $15,000 and $23,000, with four-

Photographs: top, Anders Overgaard; bottom, Max Kim-Bee.

bedrooms going for $20,000 to as high as $40,000 for the season. Sales have been slow since February, but because July and August are the busiest months for buyers, it's too soon to tell if the slowing economy will bring real-estate prices down. Currently, $250,000 to $350,000 will get you a house on a 50-by-80 piece of land. Oceanfront or bayfront views will raise the price, and a newly built house could run you as much as $700,000.

REALTORS Dana Wallace of Dana Wallace Realty (631-583-5596); Larson Realty in Saltaire (631-583-9200). HILLARY ROSNER

Rhinebeck

Brag about your prewar digs in this Hudson Valley hamlet, and you're likely to be asked "Which war?"

3 THIS PRESERVED NINETEENTH-CENTURY VILLAGE on the Hudson has become a low-key retreat for New Yorkers of a certain taste and income level. "As soon as I get to the Sprain Brook," says Manhattan trial lawyer Steve Bassin, "it's green instead of gray, and the pressures of the city just fall behind." He writes letters by the hearth in the early morning; his wife, Carol, cooks elaborate meals in the afternoon; and at night, they sit on the porch of their Nantucket-style house for hours talking with friends. "It's like going to your hiding place," he says. But while the village may be sleepy, it's not snoring. There's a movie house and a theater company, several upscale restaurants and boutiques, and everything from antique cars to livestock competitions at the Dutchess County Fairgrounds. "Rhinebeck is for people who don't require an intense social scene and just want quiet," says local carpenter and former Manhattan actor Michael West. Another attractive feature is the sense of community. "I feel like I'm in a place with some sense of value and not just an ant on the hill," says Bassin. Come Sunday night, it's never easy returning to the city: "It's like they let me out of jail and I go back of my own accord. How stupid can I be?"

Fire Island, N.Y.

FAMILIAR FACES Liv Tyler or Eric Roberts can be found breakfasting at Blondies, and Bob Guccione Sr. buys his canvases at the Rhinebeck Artist's Shop (he paints figure models). Authors James Gurney and Scott Spencer, illustrator Elwood Smith, and photographer Annie Leibovitz all live in or near Rhinebeck.

HOT TOPIC Not even PCBs in the Hudson raise local hackles as much as the prospect of commercialization. When CVS won initial approval earlier this year to become the first chain store in Rhinebeck, fourth-grader Emma Alban launched a protest, replete with petitions, buttons, and lawn-front signs.

TRAVEL TIME A two-hour drive on the Taconic or about an hour and 40 minutes by Amtrak from Penn Station to Rhinecliff.

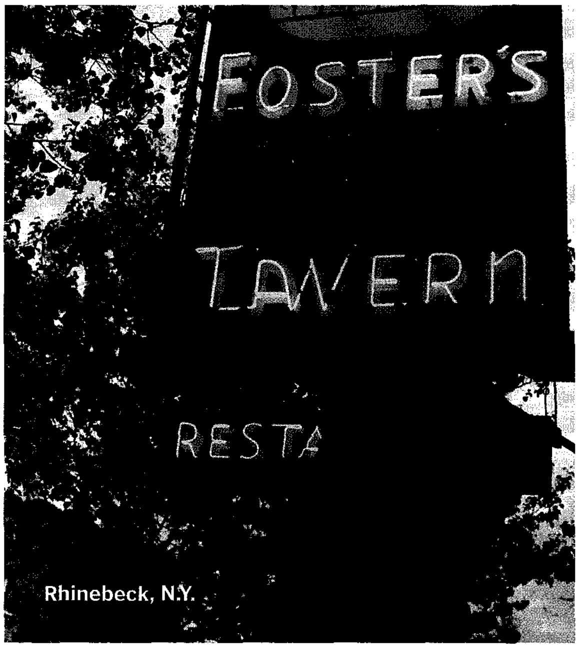
THINGS TO DO In the nineteenth century, this region was dubbed Millionaire's Row. After walking the grounds of the Vanderbilt or Roosevelt or Wilderstein estate, weekenders can dine like robber barons in Rhinebeck. There's French at Le Petit Bistro (845-876-7400), sushi at Osaka Japanese Restaurant (845-876-7338), or Adirondack duck at the Beekman 1766 Tavern (845-871-1766). "Lines go out the door," warns *New Yorker* cartoonist Danny Shanahan.

NICE PLACES TO VISIT You can stay in a Revolutionary-era room at the Beekman Arms, which claims to be the oldest continuously-operating hotel in America (845-876-7077; doubles start at $85). Or if you'd rather spend the night in the woods (yet still wake up to terry-cloth robes and freshly baked muffins), book a room at the Olde Rhinebeck Inn (845-871-1745, doubles start at $195).

ENTRY PRICE A small two-bedroom Cape in the village could go for $175,000, while a restored Victorian home on a 100-acre estate on the river might run as high as $8 million. A three-bedroom house in the center of the village rents for $2,000 a month. And if a listing is prewar, make sure to ask which war. That stone cottage might have been built by the Dutch before the Revolution, while that converted barn likely predates the Civil War.

RECOMMENDED REALTORS Helen Battistoni (845-876-7091), Terry Euell (845-876-4343), Leigh Ponvert (845-677-0200).

COMMON COMPLAINT With fairs and festivals throughout the summer, weekend crowds sometimes swell to 30,000, bringing the traffic, congestion, and parking problems most city slickers thought they had left behind. As one native mother complained, "Pretty soon, you'll have to go to Rochester." KEVIN P. Q. PHELAN



Rhinebeck, N.Y.

Litchfield County

Don't be fooled by the sleepy pastoral landscape: The hills are alive with boldface New Yorkers.

4

IN THIS BUCOLIC SLICE OF NORTHWESTERN CONnecticut, a storybook landscape of two-lane roads, restored Colonial homes, and white steepled churches, the word *scene* doesn't get used very often. "I'd be hard-pressed to give you a list of five places to go to be seen," says Christopher Morley, a Wall Street bond trader who bought a summer home (and a canoe) in Falls Village with his wife, Leone Young, in 1987. "I prefer to go to places where I'm not seen." He's not alone. "We didn't want an area where we felt we had to get dressed up every weekend," says Leslee Fein, who bought a home with her husband, Harold (a music-company exec), in Goshen in 1999. "We wanted something low-key." That isn't to say that Litchfield County doesn't have its share of celebrities. But it's the large lots, lack of traffic, and dearth of nosy locals that brought them there in the first place.

FAMILIAR FACES The list is long: Joan Rivers, Dustin Hoffman, Jasper Johns, Dick Ebersol, Bill Blass, Ivan Lendl, and Meryl Streep. Harrison Ford is reportedly the area's newest celebrity fugitive.

STREETSCAPE Harley-riding executives in full leathers can be spotted at the popular White Flower Farm filling up little wagons with geraniums. Former biker and current Whitney Broadcasting chairman Bill O'Shaughnessy bought in Litchfield last year and loves it. "Nobody is posing," he says. "The croissants and muffins, however, are not as good as they are in the Hamptons. And you sometimes have to scramble for a New York *Post*."

THINGS TO DO While the surrounding countryside offers hiking, horseback riding, and fishing, the most popular sport is perhaps competitive antiquing down in "the Burys"—Woodbury, Roxbury, and Southbury. The Litchfield Jazz Festival in Goshen brings in the heavy hitters each August (August 3 to 5 this year, with Dave Brubeck and Roy Hargrove, among others). The West Street Grill in the town of Litchfield draws the likes of Philip Roth, Diane Sawyer, Mike Nichols, and Manolo Blahnik head George Malkemus. (Hint: Ask for the Parmesan-aïoli bread; it's not on the menu, but they'll make it for you. Richard Gere's a big fan.)

HOT TOPIC Where to put native daughter Harriet Beecher Stowe's childhood home in the town of Litchfield. The owner wants it near the town's mansion row on North Street. Millionaire neighbors fear tourists. Another pressing concern: cell-phone antennas. There aren't enough. To avoid disrupting the eighteenth-century ambience, telcos have suggested placing them in church steeples. Locals say those plans don't have a prayer.

TRAVEL TIME There are any number of ways to get there, from freeways to country roads that are often just as fast. The commute from midtown takes anywhere from 90 minutes to two and a half hours, depending on which part of the county you're headed to. Washington is about two hours, Litchfield around fifteen minutes more.

NICE PLACES TO VISIT If you're looking for a central location, the Litchfield Inn (800-499-3444, rooms start around $125) is an excellent choice (Dennis Hopper was a recent guest). For a tad more indulgence, the Mayflower Inn (860-868-9466) charges $400 to $600 a night for its brand of nineteenth-century elegance (and that's for a "standard" room).

RECOMMENDED REALTORS E.J. Murphy Realty in Litchfield (860-567-0813); Klemm Real Estate in Washington (860-868-7313); the Surnow Group in Washington Depot (860-868-3038).

PRICE POINTS Summer rentals range from $15,000 to $60,000. A modest three-bedroom home on a side road starts at around $250,000. How high do they go? A thirteen-room "equestrian estate" in Roxbury is currently on the market for $9.5 million. ROB TURNER

Delaware River

Along the New Jersey–Pennsylvania border lies a closer, cheaper, quieter alternative to the beach.

5

MADE UP OF TINY TOWNS ON THE PENNSYLVANIA AND New Jersey sides of the Delaware River, Bucks and Hunterdon Counties draw a liberal, artistic crowd—Oscar Hammerstein II, James Michener, and Dorothy Parker were among the early pioneers—along with magazine editors, gay couples, and Wall Street executives. "It has a casual attitude, but the quality of life is really good," says decorative-arts dealer David Rago, who relocated his auction house to Lambertville, New Jersey, from Manhattan in 1996. Each town has a distinct personality—from the history-book feel of Frenchtown, whose population hasn't grown at all in the past 100 years, to the dozens of hippie T-shirt shops and hipster galleries along Main Street in New Hope, Pennsylvania—but most New Yorkers head out in pursuit of secluded farmhouses, canoe trips down

Photographs by Anders Overgaar

Litchfield, Conn.

the river, and country quietude. "We wanted a house down a winding dirt road with a shed out in the woods where my wife and I could write," says Pulitzer-winning author Jonathan Weiner. "It's nice to get away from the pressure cooker of New York and hang out with local people who are doing carpentry, teaching school."

SOCIAL SCENE Weekenders may spend their days pricing antiques at the Golden Nugget flea market in Lambertville or riding bicycles along the tow path, but just because they've chosen the river over the beach doesn't mean they're spending all their weekend nights catching up on their sleep. Whether attending a fundraiser for FACT (Fighting AIDS Continuously Together) in Bucks County or a private party at an artist's studio, the locals and part-timers manage to mix it up together.

FAMILIAR FACES Local homeowners include Rod Stewart, actress Blair Brown, TV journalist Soledad O'Brien, news anchor Forrest Sawyer, artist Alex Katz, and screenwriter Ted Tally. Frank McCourt and Sheryl Crow were seen looking at property in the area, and there's always the rumor that Barbra Streisand is shopping for an estate.

TRAVEL TIME Expect an hour and 45 minutes by car from midtown, with a virtually hassle-free ride once you're out of the Lincoln Tunnel, though one resident claims she can make it from Upper Black Eddy to a bar in the financial district in 50 minutes post–rush hour. The Trans-Bridge Lines service several towns in the area from the Port Authority Bus Terminal (610-868-6001).

THINGS TO DO Summer highlights include the Riverside Symphonia (609-397-7300) and Tinicum Polo every Saturday afternoon at Tinicum Park. New Hope's early days as a theater mecca can still be felt at the Bucks County Playhouse (215-862-2041), and insiders catch jazz concerts at the Gobbler's, a converted roller-skating rink in Point Pleasant (215-297-8607). Hamilton's Grill Room in Lambertville (609-397-4343) is a favorite for Mediterranean food, and the bar at the Swan (609-397-1960) serves drinks in the courtyard during the summer, but the area is known for its gourmet cuisine (many restaurants are BYOB, so call ahead).

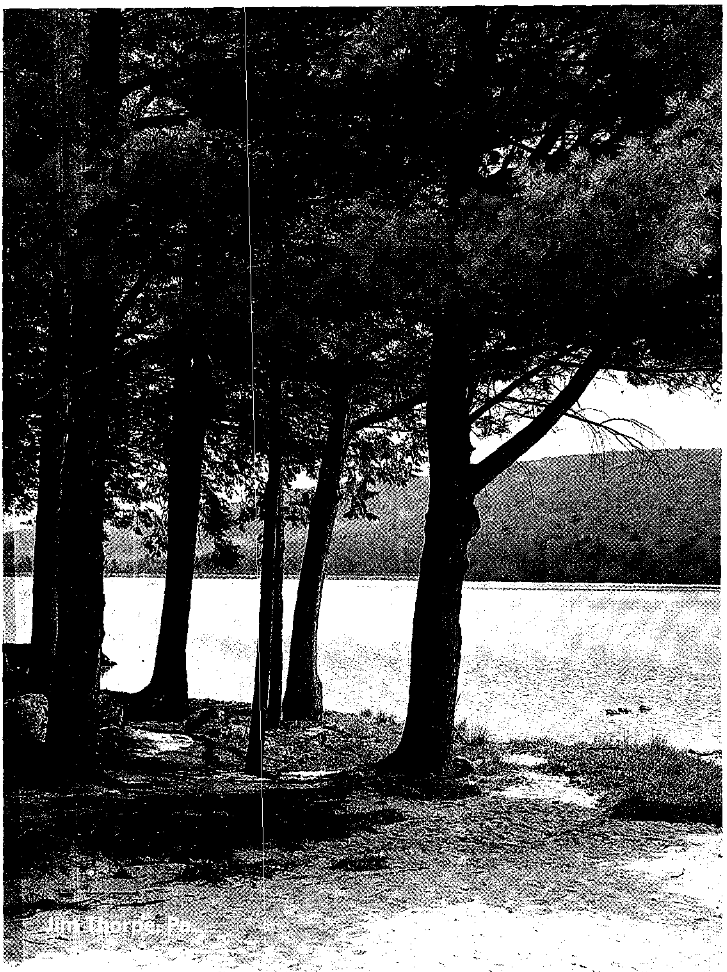
NICE PLACES TO VISIT The Bridgeton House in Upper Black Eddy (610-982-5856, doubles start at $139) and the Black Bass Hotel in Lumberville (215-297-5770, doubles start at $80) both offer incredible views of the river. New Hope's Logan Inn (215-862-2300, doubles start at $135) was just renovated.

ENTRY PRICE Rentals for a two-bedroom cottage start at $2,500 a month and run up to $15,000 for a historic riverfront estate on 30 acres. Second homes range from $250,000 to $4 million. Fieldstone houses with fireplaces and hardwood floors can still be found for under $1 million, and new homes in Solebury or Upper Makefield townships can go for $1 million to $2 million.

REALTORS Kurfiss Real Estate (215-794-3327) and Lisa James Otto Country Properties (215-862-2626) serve Bucks and Hunterdon Counties.

HAMPTONS FACTOR Getting "accidentally" lost along someone's mile-long driveway in order to catch a glimpse of his sprawling estate could soon become a common pastime for locals. "There is that ritzy element," says Jennifer Chaki-Artur, general manager of a cosmetics store in New Hope. "There are people here who have private helicopters that they use to commute to New York."

STEPHANIE SAULMON


Jim Thorpe, Pa.

Poconos

Golf, tennis, swimming in the lake. Head for the hills for an urbane take on backcountry life.

6 IF YOU EVER GET INVITED TO STAY AT A FRIEND'S weekend home in the Poconos, whatever you do, don't make jokes about honeymoon suites and heart-shaped tubs. "That is so much baloney!" says real-estate broker Virginia Hood. "When people find Buck Hill Falls and Skytop, they see the Poconos are an entirely different place." Those areas, along with Pocono Farms and Lake Naomi, are country-club communities with untouched woodlands, golf courses, tennis courts, and private lakes. And though these secluded hamlets certainly contrast with the region's NASCAR raceways and paint-ball parks, they don't quite attain Hamptons-like levels of pretension, either. The social scene revolves around tennis and golf, and vacationers tend to be families with young children. "You've got the usual gamut of Upper East Siders, lawyers, investment bankers, and retail-shop owners," says one Brooklyn Heights mother who's been bringing her three children to Buck Hill Falls for ten years. "But people who need a glitzy nightlife would be quite unhappy here. It's like camp for the whole family." New Yorkers with second homes in the region—many of whose families have been summering in the Poconos for generations—are more apt to attend a meeting for the local arts association than a cocktail party, and whatever their profession, they're treated like small-

Photographs by Max Kim-Bee.

town neighbors. "You don't have to worry about people finding out what you did last night," Hood says, "because they already know."

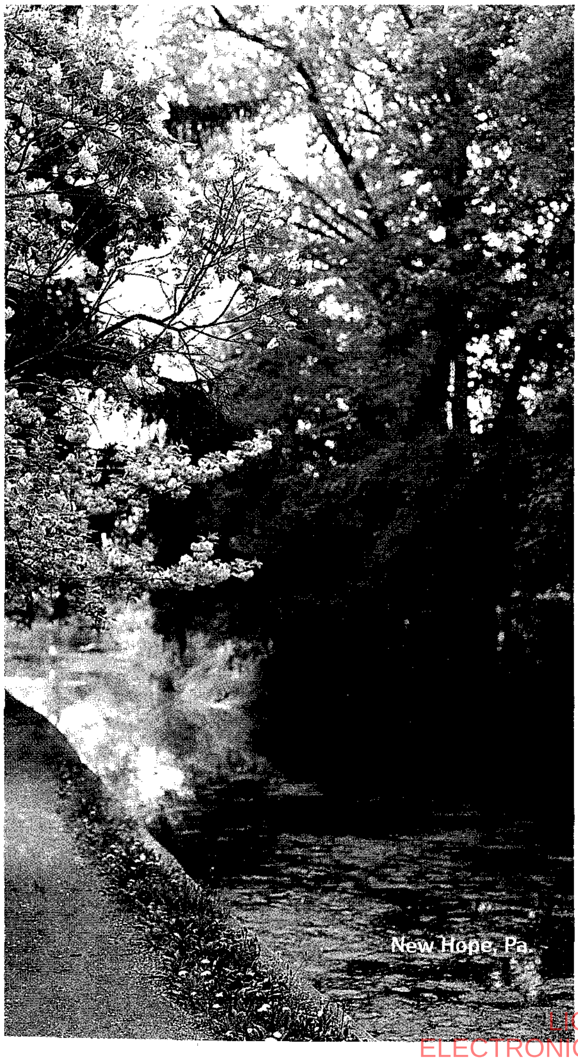
FAMILIAR FACES Todd Oldham, Michael Strahan, Phil Woods, Paul Sorvino, and the Phipps family have homes in the region.

HOT TOPIC On the rare occasion when the conversation veers from golf handicaps and backhands, Poconos vacationers are most concerned with how to preserve the region's woodlands. Though land within the resort communities is protected—and many have already reached 90 percent of building capacity—surrounding forests have been razed and developed with tract houses and cookie-cutter mansions.

TRAVEL TIME The Skytop Lodge is 97 miles by car from midtown Manhattan. Bus service is available through Martz Trailways from Port Authority to Mount Pocono (570-839-7611) and takes approximately two hours.

THINGS TO DO Country clubs and resorts offer music and dancing every weekend, but the summer crowd would sooner pass the evening with a gourmet meal at the Pump House Inn in Canadensis (570-595-7501) or at the Homestead Inn in Cresco (570-595-3171). Manhattanites flock to the Cook's Touch in Mountainhome (570-595-3599) for American cuisine and squelch Nobu cravings at the Tokyo Tea House, which is tucked away in a strip mall in Pocono Summit (570-839-8880).

NICE PLACES TO VISIT Test the waters by staying at one of the Poconos' many cozy B&Bs—like the Crescent Lodge Country Inn in Paradise Valley (800-392-9400, doubles start at $120) or the Pine Knob Inn in Canadensis (800-426-1460, doubles start at $168). The stately and elegant Skytop Lodge (800-345-7759, doubles start at $445) provides the full country-club experience.


New Hope, Pa.

REALTORS Virginia Hood Real Estate (570-595-9000) specializes in Barrett Township; Kathy Louis Real Estate (570-839-3347) serves Pocono Farms and Lake Naomi.

ENTRY PRICE Lake Naomi rentals run from $800 to $3,000 a week for a lakefront home, while Buck Hill Falls townhouses rent for $4,000 a month. Pocono Farms has cozy, wooded ranch-style cabins for sale for $85,000 to $200,000, and the average Lake Naomi sale last year was $177,000 for an older home on a small lot; houses on the lake go for up to $700,000. Townhouses at Skytop start at $300,000, and empty lakefront lots average $350,000, with larger property costing up to $1.2 million. Historic homes in Buck Hill Falls start at $200,000 and top off around $1 million. S.S.

Columbia County

See the Upper West Side liberal in his "natural" habitat in this Arcadian patch of the Hudson Valley.

7

A WEEKEND IN COLUMBIA COUNTY ISN'T ABOUT proximity to New York's rich and famous, it's about distance from them. "I can't see anyone else from my property, and no one can see me, and I love it!" says lawyer Ernest Rubenstein. "We don't get that fast-lane 'look how much money I have' clientele up here," agrees local broker Andrea Gabel. "People just want to come up and have a barbecue and go for a swim in their pond—they don't want to have to worry about their dinner reservations." The weekend population consists largely of writers, artists, teachers, and editors—and the occasional lawyer. "There's a very different type of character here than what you'd find in the Hamptons," says filmmaker Sedat Pakay, who moved with his wife to Columbia County from New York City in 1988. "I would say it's a more intellectual crowd."

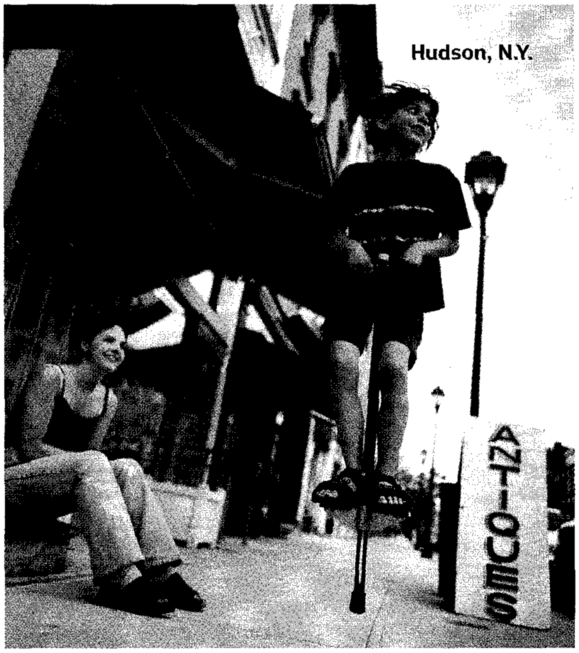
FAMILIAR FACES The Columbia County intelligentsia: poet John Ashbery, Donald Westlake, Ellsworth Kelly, William Wegman, photographer and musician Christian Steiner, sculptor George Ricky, Victor Navasky, Tatum O'Neal, and filmmaking team Merchant and Ivory, who have weekended in the area for more than 25 years. "I do quite a bit of cooking here," says Ismail Merchant. "I'm an excellent chef."

HOT TOPICS The same Upper West Siders who pack community-board meetings in the city spend their weekends in Columbia County, so it's no surprise that socializing here often takes the form of community protest. "Friends of" groups opposing virtually any commercial development abound. A few of their least favorite things: the Lebanon Valley Speedway—a dragway beloved by some locals—and a proposed cement plant in Greenport.

TRAVEL TIME Getting there actually is half the fun. "Once you're on the highway, the trip is just beautiful the whole way up," says Ila Lane Gross, who has been weekending in Chatham since 1973. The drive up the Taconic is about two and a half hours from the city. The Amtrak train ride to Hudson is two hours (1-800-USA-RAIL).

THINGS TO DO Hudson has become a center for antique dealers and collectors, with more than 65 high-end shops along its main street. Historic sites include beautiful Mount Lebanon Shaker Village and the Shaker Museum in Old Chatham, and Olana, the Frederic Church estate in Greenport. Christian Steiner's wonderful Tannery Pond concert series at the Mount Lebanon Shaker Village is a low-key alternative to Tanglewood, and the Spencertown Academy offers a range of top-notch performing-arts events. For dinner, locals head to the Blue Plate Restaurant in Chatham (518-392-7711), The Red Dot (518-828-3657), and the Charleston (518-828-4990) in Hudson; and Mario's (518-794-9495) in New Lebanon.

NICE PLACES TO VISIT The Inn at Silver Maple Farm bed-and-breakfast in Canaan is a beautifully converted post-and-beam barn with homey rooms and suites (518-781-3600, doubles start at $140). The Inn at Green River Bed & Breakfast in Hillsdale is a 1830 Federal-style house with seven guest rooms (518-325-7248, doubles start at $110).



RECOMMENDED REALTORS Andrea Gabel, Gabel Real Estate, in Spencertown, 518-392-4975. Frances Schools, Old Ghent Realty, in Ghent, 518-392-2480.

ENTRY PRICE Most houses with five to ten acres of land run about $250,000 to $500,000, but houses with larger parcels of land can top $1 million, particularly if they offer a trout stream or a pond. A summer rental from Memorial Day through Labor Day generally costs around $9,000, although rental prices can run as high as $30,000 for truly magnificent estates.

SIGNS OF THE TIMES The long-depressed city of Hudson is undergoing a renaissance, with thriving antiques businesses, a revived economy, and, most recently, a significant artistic community. Last year, internationally renowned concert pianists Vladimir Pleshakov and Elena Winther purchased an old bank on Warren Street and converted it into a 300-seat concert hall. "They've spent the last few decades traveling all over Europe and the United States," says Joe Ahern, executive director of the Columbia County Council on the Arts. "They could live anywhere and perform anywhere, but they chose Hudson."

EMILY GITTER

North Fork

It may share the same island as the Hamptons, but it's a world apart (for the time being, at least).

8 IF THERE'S ONE THING EVERY NORTH FORK LOYALIST would like to make perfectly clear, it's that he or she has nothing in common with those see-and-be-seen, Range Rover–riding, Nick & Toni's–dining, Polo-store-shopping residents of the high-voltage towns on the south side of the Peconic Bay. "People don't go there to go out," explains Carol Cohen, a clothing designer who has spent every weekend of the past eighteen years at her Southold farmhouse. "People go there to stay home." The lush farmland between Riverhead and Orient Point (which includes the hamlets of Orient, East Marion, Greenport, Southold, Peconic, Cutchogue, Mattituck, and Laurel) sort of resembles the Hamptons of old, with its shingled cottages and roadside farm stands—before the local drive-in mutated into the Bridgehampton Commons shopping mall. That's not to say there has been no evolution on the North Fork. It's just that here, former potato fields have been reborn as equally view-friendly vineyards or sod farms instead of side-by-side 7,000-square-foot estates. "It's still very rural," says Eberhard Müller, executive chef at Bayard's, who spends his days off on a tractor at Satur, his organic farm. "Hopefully, it will stay that way."

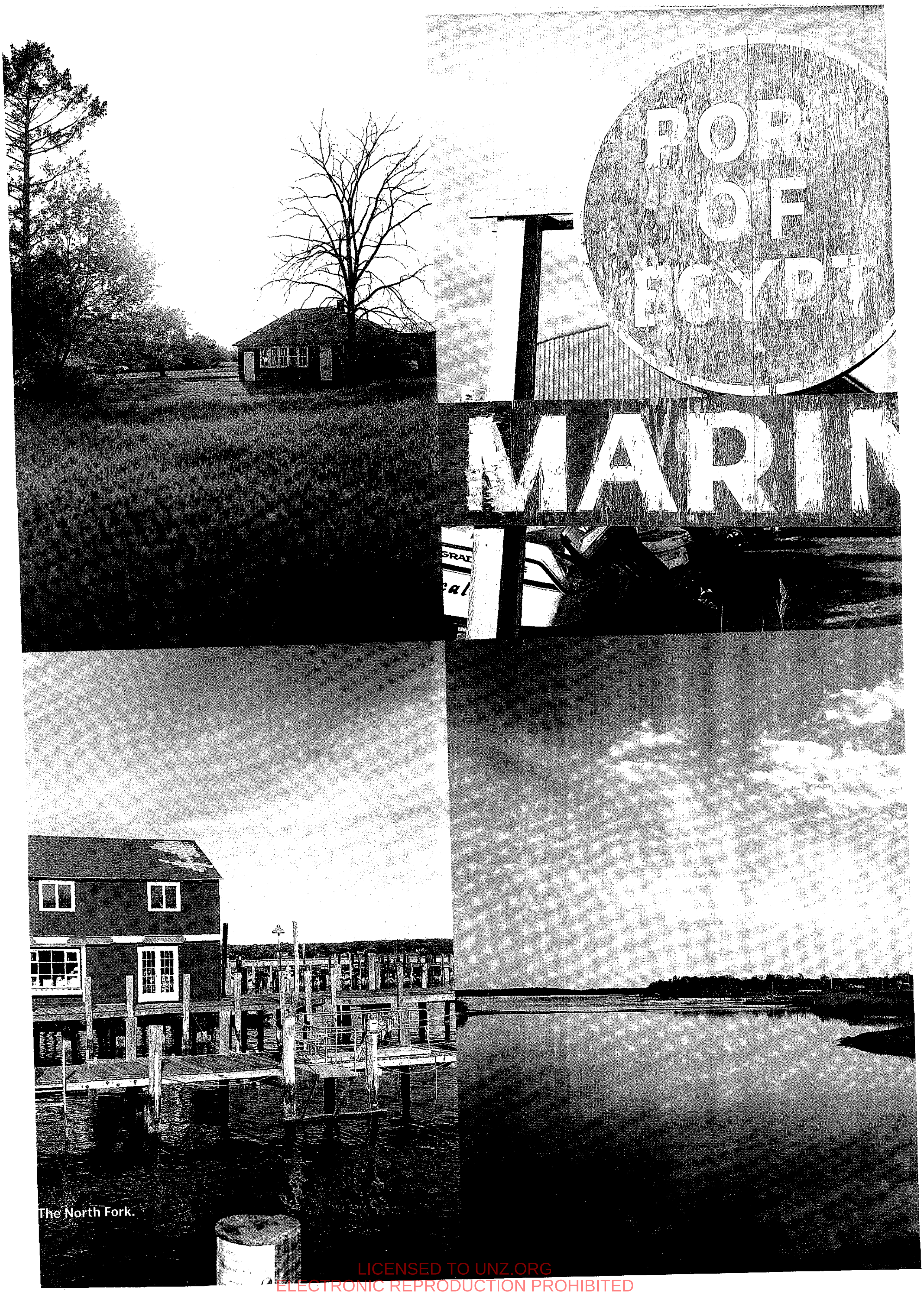
FAMILIAR FACES Painter Aaron Shikler, sculptor Robert Burks, architect Richard Gluckman, *Über*-publicist Susan Magrino, and former Hearst Magazines head Claeys Bahrenberg, are residents. David Page of Home restaurant co-owns a vineyard in Mattituck called Shinn. Alistair Cook resides in Nassau Point. Derek Jeter is rumored to have purchased a place in Southold for his family.

HOT TOPICS The onslaught of traffic and parking-lot overflow caused by the Cross Sound Ferry from Orient Point to New London has sparked a firestorm. Fanning the flames is vice-admiral Thor Hanson, who founded the Southold Citizens for Safe Roads in 1995, when the ferry company introduced a high-speed passenger-only boat favored by eager gamblers headed to Foxwoods casino. "Our house is four miles from the ferry terminal," says Hanson. "But sometimes we can't even turn left onto our road. We've counted 130 cars coming in the opposite direction."

TRAVEL TIME At least a two-and-a-half-hour drive from Manhattan on the dreaded L.I.E. The same goes for the no-frills Sunrise bus, the North Fork's answer to the Jitney. The LIRR takes about three hours.

THINGS TO DO The twenty or so wineries are the area's headline act. Farm stands are good enough to be considered an indulgence. The best include organic

Photographs: left, Anders Overgaard; right, Max Kim-Bee (4).


PORT OF EGYPT
MARIN

The North Fork.

Sang Lee Farms in Peconic and Wickham's Fruit Farm in Cutchogue. Local restaurants like Claudio's (631-477-0627), a fried-seafood mecca on the wharf in Greenport, are of the homey but lowbrow variety. Riverhead's Tanger Outlet mall has 170 stores from Barneys to Cole Haan to Old Navy. Nightlife revolves around dinner parties and the village cinema in Greenport.

NICE PLACES TO VISIT The Victorian Bartlett House Inn (631-477-0371, doubles start at $140) feels like a classic New England bed-and-breakfast. The Greenporter, (631-477-0066, doubles start at $275), a fifties-style motor lodge in the middle of Greenport, will reopen in July with a new personality, a French bistro, a wine bar, a swimming pool, and a Jacuzzi. A full spa is set to follow in 2002.

RECOMMENDED REALTORS Suzanne Hahn at Hahn Realty (631-477-0551) has been covering the area for twenty years. Cook Pony Farm (631-765-5810), a South Fork transplant, is a newcomer but already well established with offices in Mattituck, Cutchogue, and Southold.

ENTRY PRICE A two- or three-bedroom house on a half-acre will sell for $235,000, but there aren't many of those left. Four-bedroom, two-bath homes on landscaped grounds with proximity to the water go for $400,000 to $600,000. A top-of-the-market waterfront home larger than 4,000 square feet can command up to $3 million.

PARADISE IN PERIL The abiding concern is how to keep more Manhattanites from discovering this rural oasis. ("I've seen a variety of expensive cars that I never saw before," says Cohen, "Even our local supermarket, the IGA, has upgraded. They have balsamic vinegar now.") To that end, more than one North Fork regular "helpfully" mentioned the fact that nearby Plum Island, a lab for animal-disease research, recently considered raising it's bio-safety level to 4, the worst level possible. SARAH BERNARD

Jersey Shore

If you're thinking muscle cars and big hair, you've never been to Spring Lake or Bay Head.

9 SPRING LAKE'S HEART CONSISTS OF A SHIMMERING serpentine lake lined with magnolias and crisscrossed by hand-hewn wooden footbridges. Oceanside, a noncommercial boardwalk is perfect for joggers and cyclists, and a walkable downtown has enough quaint shops to allow visitors to leave the car in the city. In recent summers, locals at the pool bar at the Warren Hotel, accustomed to rolling off the beach in T-shirts and sandals, have found their laid-back happy hour invaded by young, cash-flush Manhattan professionals in sundresses and Prada sandals. "It's started looking like a fashion show," complains Jocelyn LoBuono, who returns every summer to kick back with her friends from St. Rose High School. "I started feeling like I had to dress up." This summer, the Warren is gone. It was razed to make way for ten Victorian homes, all but one already sold at prices starting at $2.4 million. Farther up the coast lies Bay Head, another upscale beach town, recently called "not a real Jersey shore town" by one of the state's major newspapers. While the stroller remains the vehicle of choice, Bay Head, too, has found itself invaded by young couples looking to cash in their bonuses for a stretch of white-sand serenity. On the beaches dolphins swim by in the morning, and in the fall, the fishing and surfing are excellent.

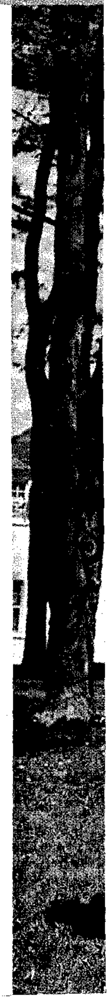
SPRING L
BARBER S
1909
Spring Lake, N.J.

HOT TOPIC In Spring Lake, they're mourning the loss of the Warren and talking about who scored what antique from the liquidators' auction. Others are vehemently denying the recent rumor—not unbelievable in a town where tastefulness often crosses the line into stuffiness—that the Town Council plans to ban the ice-cream man from the streets because of all that racket. "If they got rid of the ice-cream man," says Dorothy Lau, of the Spring Lake Historical Society, "I'd have to hit them over the head."

FAMILIAR FACES Spring Lake counts among its residents author Mary Higgins Clark, who set her latest novel here, as well as newscaster Jack Ford and Houston Astro Craig Biggio. Olympia Dukakis and Kate Nelligan are occasional renters. Bill Parcells owns a place in neighboring Sea Girt. TV executives Roger and Michael King are known for their lavish parties in Bay Head.

TRAVEL TIME An hour and 50 minutes by train from Penn Station to Spring Lake; Bay Head is another 25 minutes. By car, Spring Lake is an hour-and-a-half (traffic free) drive down the New Jersey Turnpike and Garden State Parkway; stay on Route 35 South to reach Bay Head, twenty minutes away.

NICE PLACES TO VISIT In Spring Lake, the Normandy Inn (732-449-7172, doubles start at $153) is an antique-laden dreamworld. The Bay Head Harbor Inn (732-899-0767, doubles start at $125) allows children,



Photographs: top, Max Kim-Bee; bottom, Anders Overgaard.

while Conover's Bay Head Inn (732-892-4664, doubles start at $165), a few doors down, is geared toward couples seeking romance.

ENTRY PRICE Despite the skyrocketing buyer's market, Realtors say the rental market in Spring Lake—$50,000 to $60,000 for the summer—has softened somewhat. Buyers' options range from a five-bedroom ranch cottage three blocks from the beach for $299,000 to a renovated five-bedroom Victorian with ocean views for $1.4 million. In Bay Head, the buyer's market remains white-hot, with listings ranging from $405,000 for a three-bedroom to $4.5 million for a bayfront four-bedroom.

REALTORS John & Johnson GMAC Real Estate in Spring Lake (732-449-3200); Diane Turton Realtors in Bay Head (732-295-9700). BRIAN DONOHUE

The Berkshires

James Taylor called them dreamlike; Arlo Guthrie immortalized Stockbridge's Officer Obie

10

WHILE IT'S UNLIKELY THAT HE HAD EAST Hampton in mind at the time, Sartre's proclamation is resoundingly apt to those who choose the Berkshires: Hell *is* other people. These verdant hills, on the other hand, would have been right up his alley. Here, refugees from the city change from peacocks to badgers—shy, watchful, and private. At his North Egremont "country store," Craig Elliot greets the New Yorkers who come out irregularly with a sly "Welcome home." He'll happily fix your fishing line one day and offer to sell you the motorbike that nearly killed him the next. Around here, he's more essential to the routing of information than a switch from Cisco, and his value is probably steadier. Lee Kalcheim, the veteran playwright and *All in the Family* writer who spends weekends and summers in West Stockbridge, gathers his literary friends together for volleyball and high-minded repartee. He says the Berkshires are like Greenwich Village in the sixties moved to a bucolic setting. "The peace, the tranquillity, it rejuvenates me," says entertainment lawyer Charles Mirotznik, who can't wait to get to his Tyringham farm on Friday nights. "It's a world apart from the litigiousness of New York."

Lenox, Mass.

FAMILIAR FACES Pass through Williamstown this summer and you might catch Bebe Neuwirth, Mike Myers, or Michelle Williams, but, of course, they'll be working. Residents include James Taylor, Gene Shalit, Emmanuel Ax, Seiji Ozawa, Yo-Yo Ma, Pauline Kael, and theater producer Michael Frazier.

TRAVEL TIME Two and a half hours up the winding Taconic State Parkway, under conditions that provoke seething envy among the I-495 parking-lot crowd.

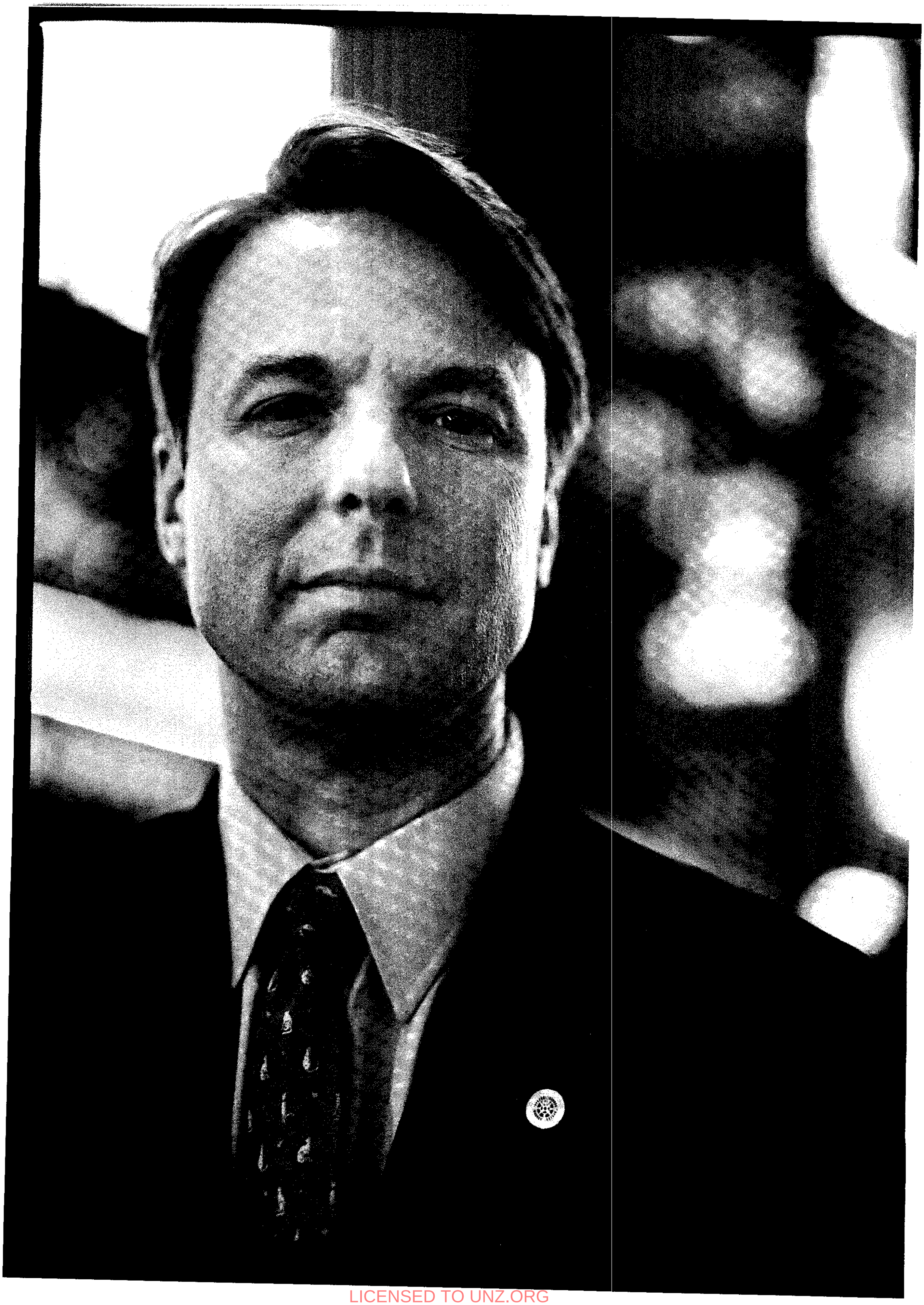
THINGS TO DO Tanglewood, the summer home of the Boston Symphony Orchestra, is probably the best-known of the area's cultural attractions. Its glorious lawns and auditoriums are packed every day and evening throughout the summer with music lovers and family picnickers. This season marks Ozawa's valedictory after 28 years. Jacob's Pillow Dance Festival in Becket—home to the first theater in the United States designed specifically for dance—has become one of the greatest modern-dance venues anywhere. Shakespeare & Company has found a new home in Lenox—a vast estate that will include the 430-seat Founders' theater and a stage to be erected in a naturally formed rock amphitheater that was last used by Native Americans.

NICE PLACES TO VISIT: Wheatleigh in Lenox (413-637-0610) has undergone a $4 million restoration; this lovely Italianate villa is now a member of the Leading Small Hotels of the World. Its nineteen rooms and suites range from $435 to $1,175 per night. The restaurant offers a menu that mixes classic French with American genius. The more modest, Colonial-style Red Lion Inn (413-298-5545; rooms start at $189 in the summer) in Stockbridge is an area landmark and stands out in a region where inns and B&Bs abound.

ENTRY PRICE Summer-house rentals range from $8,000 for a three-bedroom contemporary to $25,000 with a pool and some wooded acreage. Something that will impress not only your friends but an orbiting space station as well could go for $75,000. In the Great Barrington area, $300,000 can get you a three-bedroom, two-bath contemporary.

REALTOR Dorian Held at Wheeler & Taylor Realty Company in Stockbridge (413-298-3786).

SIGNS OF THE TIMES In a peculiar case of cultural regress, the glorious old Mahaiwe movie theater in Great Barrington is being transformed into, get this, an opera house. DANIEL GERROLL



Recently, John Edwards stopped being just a senator from North Carolina and started being a presidential candidate. Not that he can admit it yet. But in powwows all over New York, the charismatic young Democrat is testing the waters—and the party's loyalty to Al Gore. By Ned Martel

Starting Gun

JOHN EDWARDS WAS IN MANHATTAN LAST WEEK JOB-hunting. It's not that he's unemployed: Since 1999, he's been a United States senator from North Carolina. And it's not a question of money: The former civil litigator won more than $152 million for his clients in the nineties alone. So why is the soft-spoken 47-year-old, whom one publication recently christened "the Democrats' New Golden Boy," meeting the elite all over the city? He wants a shot at the Big Job, the presidency. And for a Democratic candidate, the interviews start now, in New York.

Not that Edwards will admit as much—not yet. On a breezy Sunday-evening stroll down Fifth Avenue, Edwards cheerily maintains that he's just pushing his Senate agenda for HMO reform. "I mean, if you want to make the case for a patients' bill of rights—and I've been working very hard on that, as you know, with Senator John McCain—that needs to be done on a nationwide level, not just in North Carolina, although it has a great impact on the people I represent," he says, crossing in front of St. Patrick's (he is an intrepid jaywalker). But his Monday schedule points to something more ambitious: six one-on-one meetings with some of the party's major donors, editorial powwows at Time Inc. and the New York *Times*, and a dinner for twenty more donors at Primavera on the Upper East Side—this final event postponed at the last minute so Edwards could make it to a suddenly convened Senate vote.

John Edwards arrived in D.C. a little more than two years ago, having ejected a hog-farming incumbent from his Senate seat. It's no wonder that the vanquished Democrats seized upon him; he has those qualities they are pining for—youth, vigor, and distance from the Clinton-Gore regime. Edwards is a serious, charismatic moderate who prays. He represents a state that Bush won—and is friendly with both fellow Tarheel Jesse Helms and liberal icon Ted Kennedy. Plus, he has a bio that many Americans, especially baby-boomers, will find hard to resist: A milltown boy who grew up into a jump-shooting, Kilimanjaro-climbing, marathon-running athlete. A lawyer with the passion of Atticus Finch (his infant son's namesake) who made his name defending the little guy—and made a fortune doing it. A grieving dad who, after the freak accidental death of his teenaged son, is set to carry his memory all the way to the White House.

On the national stage, anyone campaigning openly right now can expect to meet an audience of empty chairs and chirping crickets. The average voter won't be watching until early 2003, and then only reluctantly and sporadically. But by

PHOTOGRAPHED BY MICHAEL LAVINE

that time, Edwards will need to have proved that the party's angels are on his side. "John has to literally go and see every big donor around the country: every Clinton donor, every Bradley donor, every Gore donor," says Ed Rendell, the party's former chairman, still weary himself of "the brutal physical demands of all that travel." If Edwards merely wants to be plausible as a candidate, Rendell gives him until July 2002 to meet face-to-face with about 1,000 key people, "all the while making that pitch over and over again, the same one, about why John Edwards is the one."

He has about a year to meet 1,000 key people, says Ed Rendell, 'all the while making that same pitch over and over, about why John Edwards is the one.'

EVERYONE IN THE PARTY'S ENTIRE TOP TIER is—officially—still a Gore backer. To undermine the beleaguered ex-nominee (in an open way) would be seen as disloyal. Party chairman Terry McAuliffe is on record as being no exception, though McAuliffe, long the bag man for both Bill and Hillary Clinton's political campaigns, was on the receiving end of Gore loyalists' protests that he wasn't doing enough for the nominee last year. This year, he seems very well positioned to be the party's kingmaker.

When asked back in January for signs that Edwards is running, a McAuliffe intimate said this: "Here's one. He had dinner with the chairman last night. And Edwards initiated the meeting." Soon after, the party gave him a role that sits him down periodically with the moneyed faithful: He's responsible for those at a "donor level" of $50,000 in annual individual gifts; Teddy Kennedy sits with those who give $100,000 or more each year. Weeks later, Edwards went to Chicago for a fund-raising event, corralling donors for his own 2004 Senate re-election. He coupled that meeting with a quick stop at the Drake University Law School in Des Moines, issuing a pre-trip non-denial denial to a breakfast club of D.C. columnists and bureau chiefs, who homed in on the Iowa visit as a sign that he's starting to run: "I heard the weather was really good there," Edwards said with a "Who, me?," arched-eyebrow expression.

Word gets around: *Time* magazine hails him in a sidebar titled THE DEMOCRATS' NEW GOLDEN BOY. *The New Republic* trails him around his home state. The Des Moines *Register* notes his y'alls as echoes of Carter and Clinton in their early arrivals. Tim Russert hosts him twice in three weeks. *People* magazine shoots four hours' worth of photos for his designation as Sexiest Politician. There are potshots, too. Frank Rich compares him and Indiana senator Evan Bayh to "mid-market anchormen." William Safire's list of 2001 predictions forecasts Edwards as the party leader by year's end. Depending on your perspective, this nod from the conservative columnist could be seen as high-level praise or mischief.

Now he's made his second trip to Manhattan in ten days. He's not entirely familiar with the city; in the past, he had come here for depositions and for family visits with Jay Anania, his avant-garde-filmmaker brother-in-law. ("He lives in SoHo," a locale that showcases Edwards's languid *o*'s.) Earlier, he was the guest of honor at a Democratic National Committee event at the home of Maureen White, the new finance chair of the party (a post previously held by Beth Dozoretz, the controversial Bill Clinton–Denise Rich go-between). With her financier husband, Steven Rattner, White brought him in touch with about 40 donors who didn't write checks to attend but have given at the donor level, earning them entrée to Edwards—and vice versa.

At the couple's Upper East Side apartment, Edwards mingled during the cocktail hour. As everyone was seated, White turned the room's attention to him for ten minutes of remarks. He invited the crowd's questions for twenty more minutes. White circulated him in and out of the tables for the rest of the evening. "Senator Edwards was very positively received," the hostess recalls.

Monday's dinner was to have been another such evening, this one planned by the investment manager Orin Kramer, the chief fund-raiser for New Jersey senator Jon Corzine. Sworn in this past January, the former Goldman Sachs chief executive has an eye for political talent and a list of wealthy friends that any prospective candidate would want access to. Kramer served in the Carter White House and has raised money for a D mocratic candidate in every presidenti race since. Kramer had arranged a me with twenty friends who he think should meet Edwards. They includ Gristede's chief John Catsimatidis, Gol man Sachs executive Daniel Neidich, d veloper David Steiner, investmen banker Woody Young, Martha Stewart business partner Sharon Patrick, an psychologist Gail Furman.

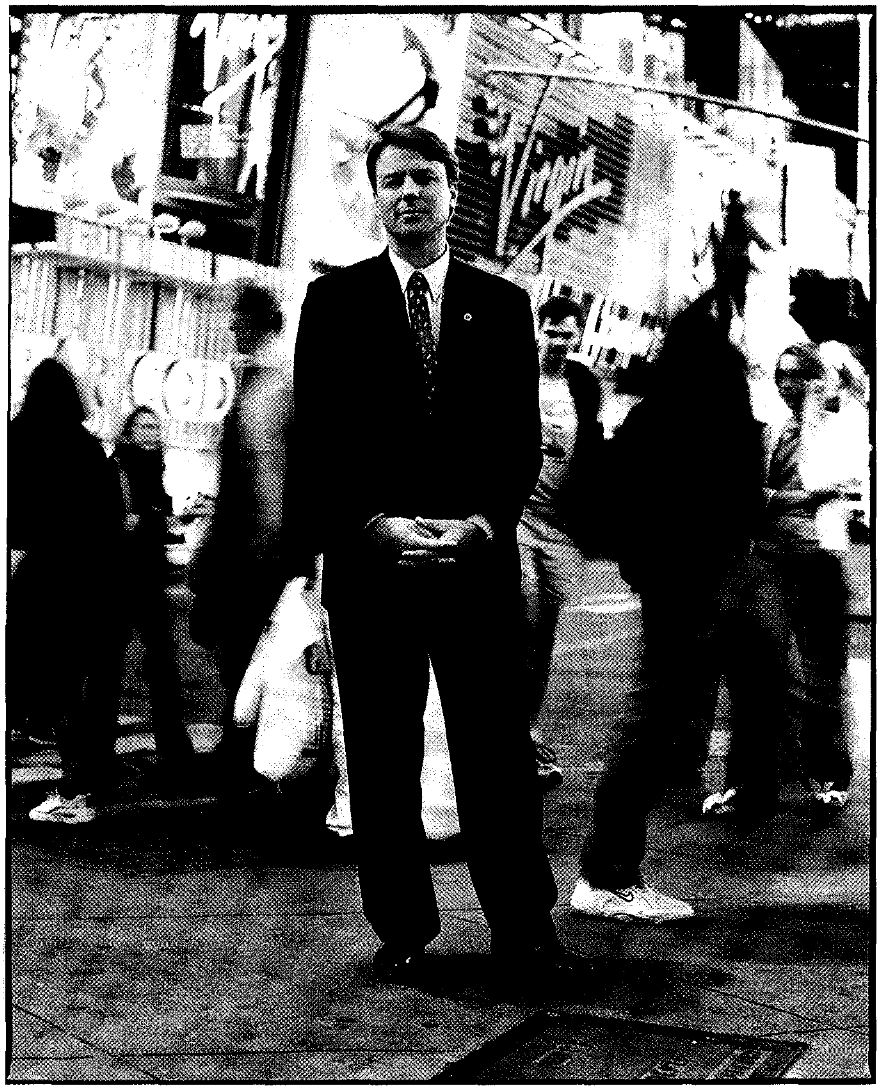
"We're doing this for other senators well," Kramer said. But talk to any Kramer's close associates, and they wi speak of his particular interest in gettin influential people to know Edwards.

Bob Kerrey, the former senator an close Edwards confidant—one who ca warn him of the dark side of the media attention—knows that the spoils will g to the candidate who, four years out, ca sound like a winner. "There are tw sources of money in the world. You pic ture them as bags of money," says Kerre "The first bag is filled by people sayin 'You know, I met Candidate X and I lik him.' " He measures that as a pretty sma bag. "The other would contain coin from people saying, 'I met Candidate and I think he's going to be president.' Says Kerrey: "That's a *biiiig* bag."

JOHNNY REID EDWARDS WAS BORN I Seneca, South Carolina, on June 10 1953. His father was a mill worker wh moved the family around the Piedmon until they settled in a tiny central Nort Carolina town called Robbins. His father, Wallace, worked for 36 years in th textile plant that dominated the loca economy. His mother, Bobbie, owned modest antiques shop and worked for time as a letter carrier. When their so was a teenager, Johnny, known aroun town for his football and basketball feat at North Moore High, got a summer jo at the plant, where he pushed a broo under the clattering looms.

"Not real dangerous, just hard and really loud," Edwards says in an intervie in his Senate office, clearly reluctant t milk the humility of his upbringing.

He had wanted a scholarship to pla football at Clemson but settled for Nort Carolina State University. His studie



The leading man: John Edwards in Times Square, May 13, 2001.

entered on the management of textile lants; with a diploma, he could leap to he executive ranks without clocking ecades on the factory floor. He finished is degree in three years. But then he enolled in the University of North Caroli- a's law school. He changed his given ame, Johnny, to the more professional-ounding John. He moved away from his amily's conservative Republican ideolo- y and became a Democrat. He met a right fellow student four years older han he, and they married the day after e took his bar exam.

His wife, Elizabeth Anania, technical- y a North Carolinian, grew up on miliary bases in Japan and Florida. Her fa- her took a post in charge of the ROTC rogram in Chapel Hill, and she finished er undergrad studies there. After she married Edwards, the couple began legal areers in Nashville. For five years, he defended insurers and big corporations against civil suits, in a firm with Lamar Alexander in its upper ranks. He made the acquaintance of a young colleague named Fred Thompson.

In 1981, the couple returned to their home state. Edwards joined a Raleigh firm that argued cases similar to those of his Nashville years, but from the other side. He took on hospitals, trucking companies, and insurers on behalf of the grievously injured or the grief-stricken. Under a new shingle, he founded Edwards & Kirby with a friend in 1993, and the two were known for long hours of preparation, exhaustive depositions, and big winnings. "These cases were like wars," a colleague notes. In one case, a faulty diagnosis left an infant with brain damage and cerebral palsy. In another, a trucker slid across a rain-slicked road into a car carrying a child with a genius-level IQ, who survived but lost 40 percent of his brain matter. Many of their plaintiffs won jury awards or settlements in the millions. Legal publications frequently listed Edwards and his partner among the nation's top litigators.

The family enjoyed the suburban pleasures: two children (a girl, Cate, and a boy, Wade); a house near a golf course; a Lexus, a Volvo, and a BMW; a vacation home on a gated barrier island. In the mid-nineties, Edwards and his teenage son climbed Mount Kilimanjaro together. Having already completed a trip on Outward Bound, Wade fared better than his altitude-sickened dad, who dropped twenty pounds on the ascent. Relying on each other, the two reached the summit.

Within a year, Wade won an essay contest, expounding on the importance of each individual's vote. The award involved a trip to the White House, where Hillary Rodham Clinton honored the winners.

Two weeks later, Wade Edwards got in his Jeep with a friend to go to the family's beach house for spring break. His parents and sister planned to head down later. A weird gust of wind tipped the Jeep and Wade was pinned in the wreckage and killed. The police could find no other explanation. No drugs or alcohol were involved. The weather was sunny; the road was dry, uncrowded. The accident was inexplicable.

Pressed to talk about his son's death, Edwards struggles to find a polite—and not impolitic—way to decline. In the aftermath, Elizabeth Anania gave up her practice and tended closely to the needs of their teenage daughter. The couple hosted weekly dinners for Wade's friends, including the Jeep's other injured passenger. Edwards mingled among the boys on the backyard basketball half-court and took to wearing his son's Outward Bound pin in his lapel. The family sponsored memorial projects: a mock-trial competition; a computer lab across from Wade's high school; a sculpture of a comet arcing outside the school buildings, meant as a symbol of a short-lived but bright life.

Then Edwards immersed himself in the case of Valerie Lakey, a 9-year-old from Cary, North Carolina, who was gruesomely injured by the suction of a malfunctioning swimming-pool drain. For Edwards, the case was a crusade. His colleagues in the local bar association adjusted their schedules to hear his opening and closing remarks. The jury award and subsequent settlements netted the Lakeys $25 million—the biggest award won by Edwards's firm. The company redesigned the drain cover. Today, Edwards has a framed unicorn drawn by Valerie hanging in the corridor outside his Senate office.

The couple soon found the inspiration to have two more children. Their daughter Emma Claire is now 3; their son, John Atticus Finch, a year old—Elizabeth was 48 when Emma was born. And

Edwards began to think seriously about a new professional challenge, maybe a political career, even though he had not been involved in politics at any level. Occasionally he had been too busy even to make it to the polls.

As the Senate Democrats' top recruiter, Bob Kerrey, acting on a scouting tip, persuaded Edwards to run for the Senate. The incumbent, Lauch Faircloth, was a 70-year-old hog farmer and Helms alter ego. Polls suggested he was beatable, and interest groups like the Sierra Club wanted him gone. Kerrey saw another alluring factor in an Edwards candidacy: the wealthy young lawyer's ability to self-finance. Donations were hard to come by in a midterm year like 1998, especially in the wake of the Lewinsky scandal.

The state's most youthful Senate candidate in decades, Edwards repeated traditional southern themes: a strong military, federal aid to farmers, access to firearms. He championed improvements in public education. Another pet cause was the right to privacy, which he believes the government has neglected in an age when insurers and banks can legally gather intimate personal information in the evaluation of medical and financial risk. Despite Faircloth's ad-heavy campaign, which focused on the former litigator's "rapacious" reputation as a "fat cat" lawyer, Edwards won with 51 percent of the vote.

In Edwards's first month in the Senate, Minority Leader Tom Daschle tapped him to sit in on depositions relating to the impeachment trial. He presided as the lead Democratic questioner in the testimony of Clinton aide Sidney Blumenthal and posed another round of queries to Monica herself. Later, in the closed-door deliberations of the entire Senate, Edwards delivered a speech explaining his decision to vote to acquit the president. His colleagues later described it as jaw-dropping and artfully thorough. His hometown paper reported that the scandal had been a degrading moment for many, but for Edwards and his incipient political career, it had become a "rocket launcher."

While he easily made powerful Democratic allies, Edwards sees another side of a man whom many in his party see only one way: Senator Jesse Helms. Their relationship had begun back when the junior senator was merely a grieving constituent. "Senator Helms called us, wrote us a wonderful letter, gave a speech about Wade on the floor of the Senate—Wade, my son. And you just don't forget things like that," Edwards says. "There are lots of things that Senator Helms and I have disagreed about since I've been here. But things like that just stay with you."

"BRING US THE AMBULANCE CHASER!" ARI Fleischer said on the Bush-campaign plane last August, rubbing his hands together.

John Edwards's life was in turnaround. In April 2000, he had received word that Warren Christopher wanted to talk to him about the possibility of joining Gore's ticket. Edwards submitted files about his finances and his professional history. Vetters pored over his caseload. Christopher, Gore's self-proclaimed "Yoda," set up a July meeting at the vice-president's mansion, and Edwards and Gore hit it off. Robbins was a good deal like Carthage, the hometown that looms large in Gore's personal landscape. The two southern drawlers spoke the same language.

Photograph by Brooks Kraft/Corbis-Sygma.

By August, the vice-president was eager to flatten Bush's bounce in the polls after the GOP convention, so he ordered his aides to announce his whittled-down list. Edwards, Joseph Lieberman, and four others: Senators Evan Bayh and John Kerry; Congressman Richard Gephardt; Governor Jeanne Shaheen. Later, he added mention of a mystery "wild card" candidate, believed to have been outgoing senator Bob Kerrey.

Edwards was told it was down to him and one other. Gore-campaign chairman Bill Daley was demanding more data from him, including information to set up rallies in Robbins and in his wife's hometown. The senator and his entire network of friends, colleagues, and clients submitted to interviews for preliminary profiles, packages that could quickly be dropped in the next week's newspapers. A half-dozen TV crews camped outside the Edwards homes on Embassy Row (where he shares a backyard with Vernon Jordan) and in Raleigh. Reporters followed him to church.

The phone rang on Saturday, Augus 5. Daley again, wanting Edwards t show up for a final Q&A across town i Daley's Pennsylvania Avenue condo. "I' send a car over," the chairman offered No go, Edwards said—the reporter would get whipped into a frenzy. So Edwards devised an ordinary trip to hi Senate office, trotting off to his dust black Buick with Diet Coke cans an toddler juice cups rolling around, leading a convoy of reporters' SUVs to Capitol Hill. He left them behind at th ramped entrance to the undergroun senatorial parking garage. Inside, h parked his car and climbed into the passenger seat of a staff member's car. Wit his press secretary at the wheel, the senator left the lot undetected.

After his Daley meeting, Edwards went home with a vague you'll-know-when-you-know forecast and endured 36 hours of eerie silence. The Gores kep their own counsel until inviting aides ir late Sunday night. Bob Shrum, the campaign consultant who worked for Gore Edwards, and John Kerry, made his case for Edwards as a fresh face, but it was futile: The family had their hearts set on their old friends, the Liebermans.

Lieberman had many qualities the Gores were ready for: pioneer status as a Jewish-American politician; a commitment to Orthodoxy that delighted religious fundamentalists; a legislative record as a values-minded, pro-defense moderate; an on-the-record disdain for the sins of Clinton. Edwards lacked each of these, most woefully the record of accomplishments. Daley had let Edwards know the trial-lawyer stigma was not a concern. The lack of experience would be at most a two-week wound to the campaign; he would simply need time to show his face and let Americans hear his voice. Word leaked that Warren Christopher believed Edwards would be president one day, and his arisma might draw attention to re's deficiencies in that department. pper Gore reportedly had another xiety: She was worried about ıether Elizabeth Edwards knew what e was getting into. After all, she had en birth only ten weeks earlier.

The next morning, Edwards found out out the selection the same way Lieber- an did—by watching Claire Shipman on BC's *Today* show. In a way, Edwards's quickly returned to normal. In anoth- way, it will never be the same again.

LL JOHN EDWARDS GROW ON US? OR rink on us?

If you're a Democrat wanting to win e White House, you run in three races. rst, you run to be the top money-getter New York and Los Angeles. Second, u run for the endorsement of the AFL- O. Third, you woo about 30,000 New ampshire Democrats. Then you're run- ng for president. But only in about ghteen states.

For Edwards, the coming months will ing those challenges, plus the more eply personal kind of obstacles that ery candidate must overcome.

First, there's the burden of his success. eorge W. Bush may have sold many a xas dry well to Ohio-based investors, it this was seen as trying to make some- ing out of nothing, and the business mmunity's backing helped to cover his acks as a poor prospector. Edwards, a al Horatio Alger risk-taker, will be be- udged his winnings. Even Gore, after oosing Lieberman, told his staff back August: "I think for $6 million, a lot of eople could be a good politician." Gore's aff leaked it and later claimed Gore was upset to read it in print. One senator, with Edwards's interests in mind, saw it as a till-we-meet-again potshot.

ff and running: Above, Edwards with Al re, in June of last year; at left, celebrating s 1998 Senate win with his wife, Elizabeth, by Emma, and teenage daughter Cate.

And then there's the ambulance-chaser moniker; his success as a plaintiff's attorney will seem to some like making money out of misery. "I'm proud of what I've spent my life doing," Edwards insists. "I've basically spent it fighting for children and families against some very powerful opponents. I didn't take cases that I didn't think were very strong on the merits. And we investigated every case before we decided to take it, which is unusual."

Edwards and his family will also have to get used to public scrutiny; the death of their son is a personal story Edwards is at pains not to exploit. Still, he seems increasingly aware that it draws people in, brings strangers to tears. In many ways, talking about it—a balm for the traumatized—may be a necessity for the candidate. "To date, the only safe territory for him has been to *not* discuss it," says a confidant. Not long ago, at an address to an Ashville-high-school student body, Edwards halted mid-remarks, and a long and uncomfortable silence ensued before he had collected himself enough to continue. A face in the crowd had reminded him of Wade.

> "People know intuitively whether you're listening to them, whether you think you're better than them or smarter than them."

For his family, the public scrutiny will be just as hard. His wife, for instance, will likely have to endure questions, like Tipper Gore before her, about her struggles with her emotions and her weight, about her decision to have two more children so late in life.

You can only confront these hurdles with confidence, which Edwards amply has.

"People know—this includes voters, it includes people sitting on juries, it includes the people who serve in the Congress—they know intuitively whether you're treating them with respect or not, whether you're listening to them, whether you're being condescending, whether you think you're better than them or smarter than them," he says, attempting an eye lock. "Nobody in America needs anybody to tell them that. They know it. And they have—when people treat them that way—they have the right response, which is not to pay attention to them."

Getting attention but not too much attention is Edwards's current quest. He doesn't want to pique rivals, many of whom sit in the Senate cloakroom with him every day and can array forces against his ascent. Or Gore, for that matter, who has extremely personal files on all last year's veep prospects. In the meantime, he has to continue to work his way up the Senate ladder—in addition to being tapped by McCain and Ted Kennedy to help out on the patients' bill of rights, he's a new pick for the Senate Intelligence panel. Hillary Rodham Clinton sits beside him on the Health and Education committee, and her first floor speech was on his pet issue, the patients' bill of rights.

Edwards doesn't want to quarrel with Bush (or Cheney or White House strategist Karl Rove), but it may be too late. He appears to be the only senator to have a prospective federal judge from his home state nominated over his objections. Mentors had publicly warned Bush not to pick a fight over the courts, but the temptation to stymie his potential 2004 rival might have been too difficult for Bush to resist.

Nor can Edwards afford to alienate North Carolina voters so early in his relationship with them. In that regard, there's a trap being set for him. GOP state legislators have a bill on a fast track to keep any Tarheel senator (really, it's aimed at him) from running for Senate re-election and higher office simultaneously—a feat Lieberman mastered last year.

Despite the 44-month stretch until someone takes the oath of office again, many political insiders are already revealing their designs for Edwards. Their phone calls and invitations and solicitations can clear an early path for Edwards in the same way that the Bush family Christmas-card list did for George W. Many Democrats clearly see all sorts of assets Edwards can contribute to their quest to be the dominant party again. He has what they want. But he hasn't yet decided: Does he want what they can give him? ■

otograph by AP/Wide World Photos.

'I Want to Be a Millionaire'

Not so long ago, it seemed possible to believe that anyone (say, a magazine writer) with an idea (say, Internet karaoke) could get rich in a matter of months. Was this lunacy? Steve Fishman decided to find out.

MY DESIRE TO EARN a million dollars probably kicked in a year and a half ago. That's when I overheard a stray comment from my brother, who'd recently sold his computer company. "It's a gold rush out there," he said, and stirred his martini with a finger. You often ran into such fervor back then. Business pages read like sports pages. You could almost hear the cheering. People were starting companies, shaping the future. (And the future was very much in fashion.) Suddenly, it seemed to me as if people, other people, were having the times of their lives.

And me? Why, I was a journalist taking notes on colorful characters, sticking to the periphery. The world, it seemed, was passing me by. I wanted something else. Everybody wants something else. But what? Perhaps my aptitude for wanting had never been high.

Then I knew. The roughhouse of commerce. Yes. Why not? I wanted everything *gold rush* suggested. I wanted to throw some elbows. I made a motion with my elbows like a washing machine. I did this at a party one night, drink in hand, as I explained to a guy I barely knew how things would go if—where did this inspiration come from?—he were to pitch in. I believed, I think, it would be more fun. Yes, *fun* was the word in mind. The thing about business was, I always figured I could do it. Finding the time, that was the trick. "How long could it take to make a million dollars?" I wondered aloud. "We'll give it a year. If it takes ten months, we'll take two off."

As far as I knew, this guy was a writer. He had a full head of thick, dark hair, a new novel to sell, and an interesting collection of slight tics. His head seemed to adjust to an ever-more-precise angle. "I'm tic-y," he said and seemed mildly amused.

"Come on," I said. I may have been shouting. Who could blame me? I saw my future, a bunch of them. "Let's make a million dollars." I liked the precision of the goal. It felt robust, vital, full of possibilities, as if—I can still hardly believe this—it were something original.

He offered to lend a hand. Though he didn't reveal it at the time—he wasn't the revealing type—he'd once been an entrepreneur himself. Steve Reynolds would be my business *consigliere*. So I didn't have experience? Experience, you got the feeling, would just slow you down. Business—this much was clear—was the ne aspirational culture; it was how peop became the creative beings they alwa believed they were.

All I needed was an idea.

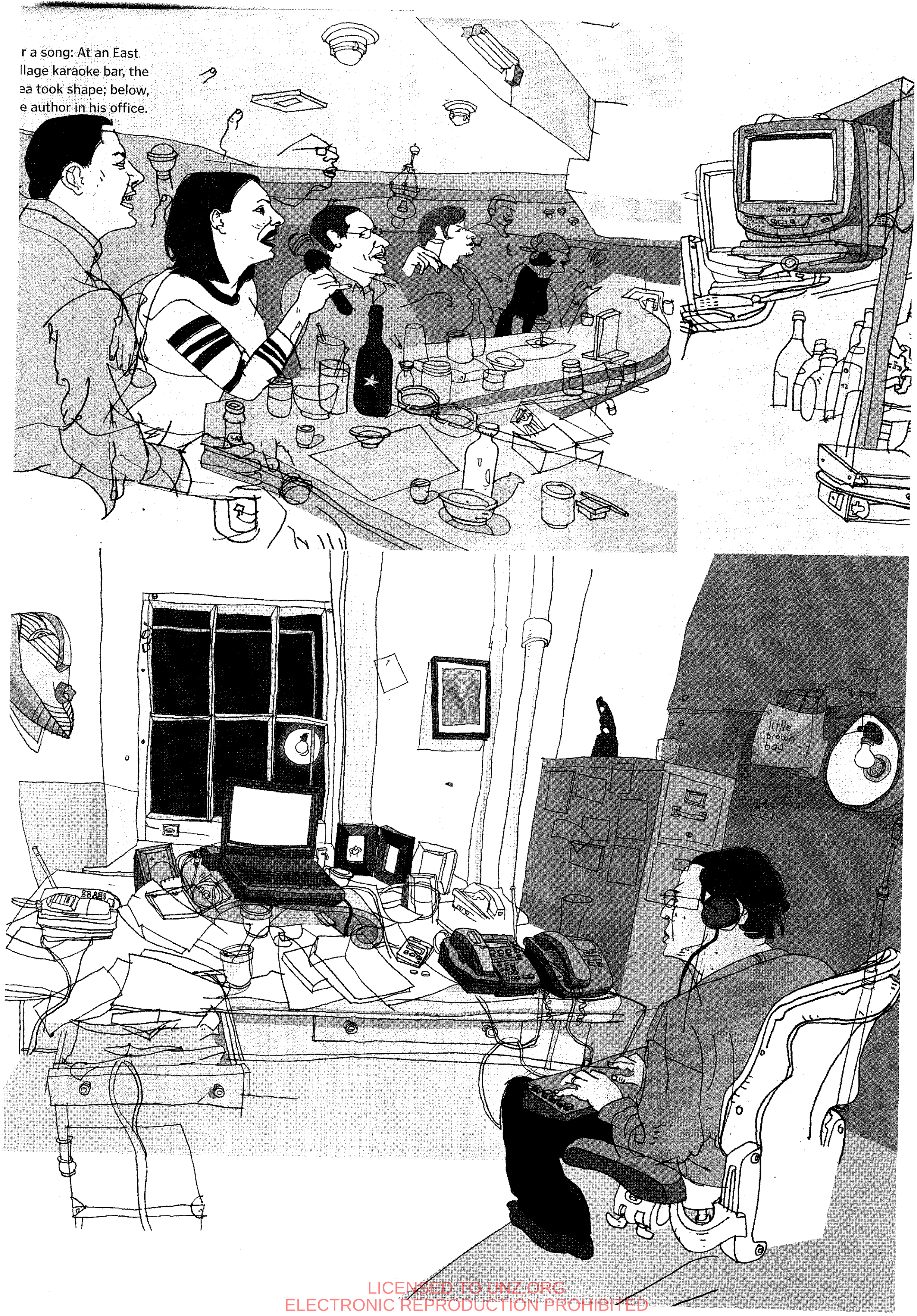
"Ideas come from everywhere," Co sigliere reassured me. He'd always be r assuring.

ONE NIGHT, A FRIEND RECENTLY BACK FRO Japan steered a group of us to a karaok bar on St. Marks Place. I refused to sin I never sing. I have an embarrassed bo hood memory of my mother poundin on a bathroom door. Inside, I showere and sang. "Are you all right?" she calle Apparently my voice suggested distres Still, we stayed at karaoke until four i the morning; everyone had a great tim

"Why not," my wife suggested, "open hip-hop karaoke bar?" (She's good wit ideas.) None of the karaoke around Ne

ILLUSTRATED BY OLIVIE

r a song: At an East
llage karaoke bar, the
ea took shape; below,
e author in his office.

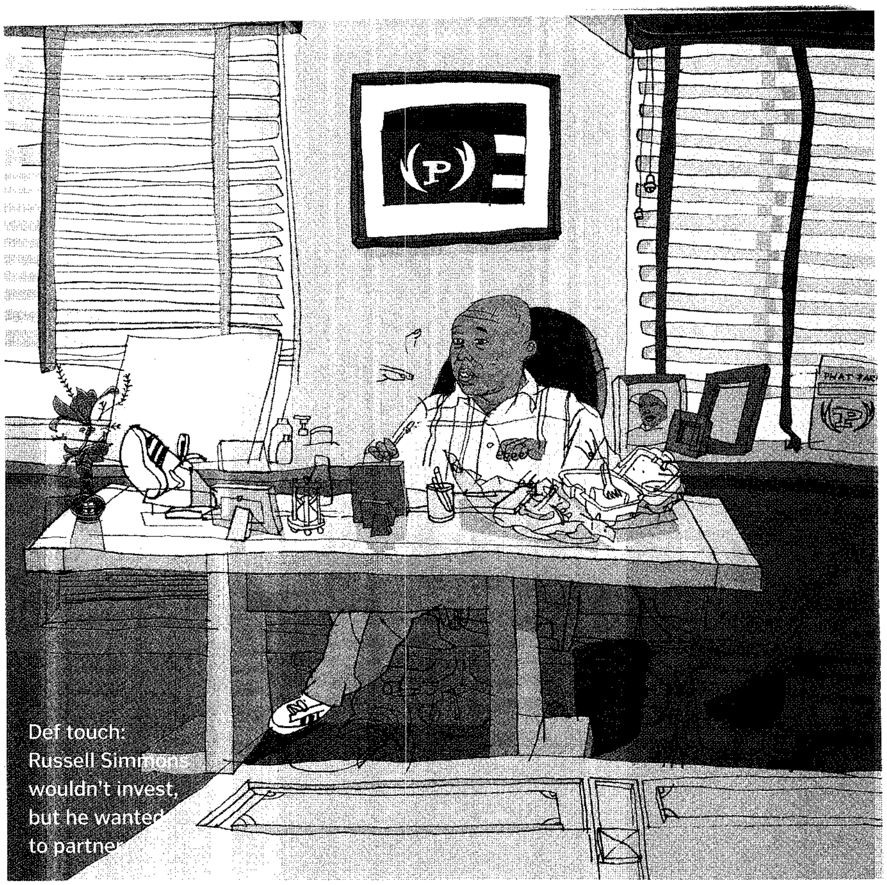

SONY
little brown bag

York featured much hip-hop. How weird. After all, hip-hop fans naturally sing along with the music. I have little knowledge of hip-hop, but suddenly it hit me. The Internet is a perfect hip-hop-karaoke-delivery device. I could have smacked myself. I e-mailed Consigliere.

"If you don't do it, someone else will," he said, which I took as encouragement.

"Doesn't karaoke, though, seem a bit, well, goofy?" I asked.

"Oh, let's just go balls out," he counseled.



Def touch: Russell Simmons wouldn't invest, but he wanted to partner

"FUCKING THIEVES," YELLS RUSSELL SIMMONS as he stalks into his office, where I have been waiting with my team for an hour. Russell, co-founder of Def Jam Records, is probably the person most responsible for bringing hip-hop to the mainstream. Less well known is that these days, Russell is into r-e-l-a-x-a-t-i-o-n. He pursues vegetarianism, yoga, the Hamptons—there's a chest-high waterfall in his office—none of which seem to be doing the job just now. He screams into the phone—actually, into the wire dangling from his ear. He's apparently talking about a store that carries his fashion line, Phat Farm. "I don't want that guy in there," Russell yells angrily, though because he has a gentle lisp, the phrase sounds just a bit comic.

"Do you think," I ask, "the hip-hop world is ready for karaoke?" "What did you say?" Simmons says. "Hip-hop karaoke," I repeat, three words I am certain he has never heard in an unbroken string.

Russell tears open a brown bag of Chinese food he's been carrying and spreads it on his large desk, creating a kind of rustic place mat.

Noticing my team, he says, "I hope you don't find it too insulting."

"No no no," we chorus.

Consigliere hustles over. The third team member, Peter Clemente, is already seated. He once worked with Consigliere and has since become a leading consultant in the Internet-entertainment field.

Unfortunately, Russell, tawny-skinned, shaved-headed, doesn't immediately focus on us. "My whole day is meetings," he announces to no one in particular. "I've got record, film, television, clothing businesses, a magazine, a TV show. I have this whole Internet staff that grows every single day. I'm trying to get my round of financing."

His latest venture, and the cause of much of his anxiety, is a hip-hop Internet company, 360hiphop.com. Russell, I think, would like to suggest that he's the online leader. "You know, we're doing a very, very elaborate kind of special, focused hip-hop effort. It's expansive. It's mind-boggling. And I mean that. There's something called IZone. Fun like a roller coaster. IZone has all kinds of meters to use technology to make battles better and more engaging and all kinds of creative stuff."

I momentarily wonder if Russell has ever seen his site, since his IZone seems to have little more than a crossword puzzle and a phone-in rhyming game.

"Do you think," I interrupt, "the hip-hop community will go for karaoke?"

Russell is carefully placing bones in a pile—oddly, vegetarian Russell eats Chinese chicken. "What did you say?" he says.

"Hip-hop karaoke," I repeat, three words I am certain Russell has never heard in an unbroken string.

Clemente jumps in. "We have an exciting, compelling, community-related application utilizing karaoke," he says. A presentation is loaded on my computer, which sits on Russell's desk—the onl computer on Russell's desk. (Russell isn really a computer person.)

"You got to tell me what I can do fc you," he says dismissively.

He's finished lunch, packed it away i the trash. He seems about to bolt.

"We'd like you to invest $100,000," say impolitely.

Russell leans forward. His bald hea looks glossy as a piece of wax. "Can't," h says, without batting an eye.

"Okay, then we'd like to build a hip hop-karaoke lounge on your site," I say.

"That's what I wanted to get to," Rus sell says, as if, incredibly, he'd all alon been herding the conversation this wa "I think it might be a great idea."

"You do?" I say.

"Sounds like a lot of fun. Sounds lik there are a bunch of ways to leverage it.

Russell goes for his desk phone, whic is missing. "Where the fuck's my phone He locates it on the floor. He calls an ex ecutive at 360hiphop. "I'm sending ove these guys. They have a whole elaborat karaoke plan. I think something goo could come of it," he says, then disap pears. As we let ourselves out, we se him in heated conversation, apparentl trying to sort out the theft.

IT'S FEBRUARY 2000. NASDAQ IS ROBUST A 4,500, and the city effervesces with entre preneurial energy. One CEO I met ha been a production designer at Disney on ay; the next, he launched his own online V network. “I have the vision,” he said. uddenly, everyone had a vision. One day, phone my dry cleaner about some shirts. he young owner explains he’s recently become an Internet entrepreneur.

“Me too,” I almost shout. He carries ver my shirts and pulls up a stool, and I ll him, entrepreneur to entrepreneur, bout Karaokenation.com, the domain ame I’ve purchased for $119.

Consigliere is devoted to KNation, as I oon take to calling it. (People can’t reli- bly spell karaoke.) Lately, he’s gotten usy at work—to my surprise, he has a job an Internet-research company. His ood sags with his busyness. Still, he says e’s looking forward to peeling into a preadsheet. I’m delighted. I’ve never seen spreadsheet. “I think I discovered some ays to make money,” he says, and shows e a chart. It’s fantastic. A wavy line imbs precipitously. We appear poised to enerate millions of dollars.

Still, I’d like to test the notion on an In- ernet businessperson. Michael Prichinel- , a P.R. guy who seems to know every- ne, directs me to Joseph Park, CEO of ozmo.com, the delivery company he ounded at age 26. Not long ago, Park— oung, inexperienced, profitless—was amed entrepreneur of the year by *The In- ustry Standard.* To celebrate, he climbed nto a piano and crowed to employees bout a recent feat: Kozmo had raised 250 million from venture capitalists.

Consigliere and I head to Kozmo’s Wall treet headquarters. Unfortunately, Con- igliere is sick in the most cartoonish way. I didn’t want to let you down,” he says ouchingly. But inhaling seems o nauseate him. I’m on my wn, he lets me know. Encouragement is all I need.

Right away, I tell Park I’ve ong loved karaoke. Since child- ood, I suggest. By now, I un- erstand that exaggeration is ermissible in business. “Every- hing is sales,” Consigliere had lerted me, an insight he illus- rated by punching himself in he face.

Park is a short, attentive man with 3,000 employees and ome kind of goo in his hair. He gets our idea pretty quickly. You almost provided too much nformation,” Park says, then aughs an unusually raucous *hah hah hah.*

I start to tell Park the different products we’ve conjured up.

Suddenly, Park interrupts. He has an idea. “Go to Japan,” he says suddenly—karaoke is a huge business in Japan.

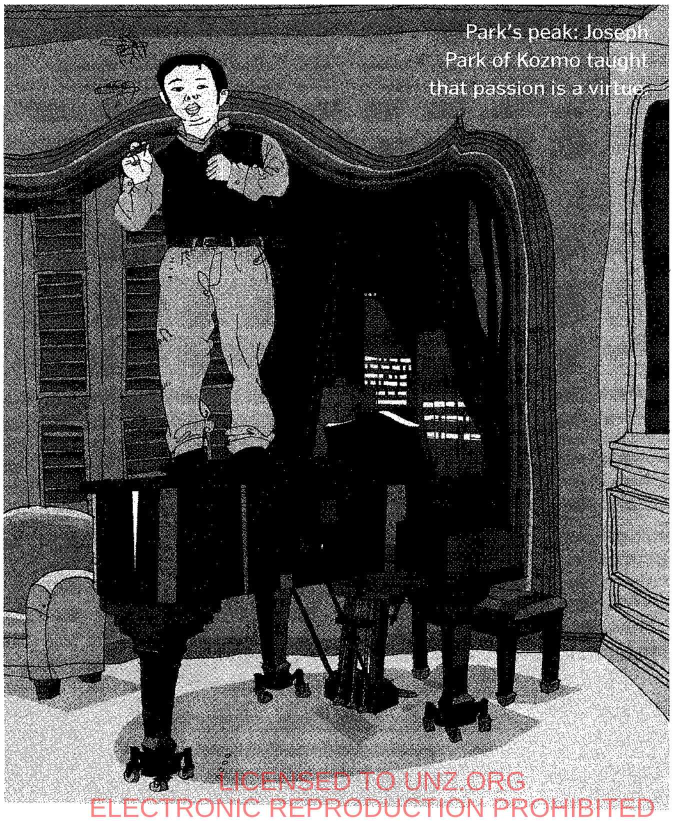
I think he’s joking. He isn’t. He also thinks I need a great technology partner. “Lock in the technology,” he says. He thinks Sony might be an answer to both issues. Sony. I write that down. He also thinks we need to really focus on how we’re making money. Apparently he doesn’t quite buy the perky revenue chart. “Like right now, I would say, if you asked me what KNation is trying to do,” he says, “I have six or seven different ideas.” Then he laughs that counterintuitive laugh of his. “Focus on one or two and just build that piece out and do that really, really, really well,” he says. “Then you start leveraging what hopefully will be a really strong brand into other categories.”

Though Park has generally, I feel, been favorable, he highlights a few areas for further consideration: technology, markets, revenue, and, oh, yes, one more.

“Get an entrepreneur, someone who’s going to spend every single waking moment building this business,” he says. “One success I’ve had, every time I talk about Kozmo you see the passion.”

So, okay, I add management to my list, just a bit confused that Park has somehow overlooked my own capacity for devotion. After all, when his assistant takes me aside to ask, “Is this satire for the magazine?,” I have a quick, sure reply.

“God, no!” I say sincerely. I have a talent for sincerity. So it’s not particularly worthy. Is strawberry milk? Is *Moesha*? I’ve crossed some line. Nothing seems to discourage me anymore. I believe hip-hop karaoke is a moneymaker. And belief, as I’m about to learn, is a treacherous thing.



Park’s peak: Joseph Park of Kozmo taught that passion is a virtue

Russell’s executive at 360hiphop really seems interested. She looks forward to the prototype that we assure her is being fast-tracked, an assertion that, as I say it, I magically believe is true. Quickly, I shoot a call over to Sony, per Joseph Park. Why wait? The Internet is a can-do place. I imagine, indeed, I am offering a virtual room where people come and sing to one another.

“You can do that?” Russell had asked.

“Yes,” I said, meaning, it can be done. I’m pretty sure of that.

“You need a really bright 25-year-old programmer,” I’m advised. Luckily, the city crawls with them. By now, though, it’s April, the month NASDAQ collapses into a bucket. Programmers want cash, not promises of stock, which I had gleefully typed out this very morning. So I need not just a bright programmer but also one of goodwill. After all, I don’t have much cash to offer—actually, the way I calculate it, none at all.

I contact a musician who’s also a programmer, an appealing combination for a karaoke product. We meet at a small bar where he performs. He’s the one with the silver bull’s-eye painted on his forehead. “To be a bit scarier,” he explains. Unfortunately, he’s off to eastern Germany, where, I understand, he’s very popular.

I contact another programmer, who, I’m told, writes code like a god. David Moxon has oversize eyes, an infrequent smile, and, mostly, an uninflected voice. He looks, I think, like the star of a hostage video. I don’t care. At an East Village coffeehouse, he says these enchanting words: “Yeah, I could build you a prototype.”

Sadly, at our next meeting, he reports he got a cash offer from MTV. And so he says he’d need money up front, about $15,000, which I get the feeling won’t cover much.

Still, it occurs to me I shouldn’t let this one slip away. I’ll hook him, I think, on our shared vision of the future.

“What would you like to be doing in three years?” I say, and point at his pigeon chest.

“Composing music for video games,” he responds, and I get up and walk away.

MY LEFT EYELID, I NOTICE, HAS lately begun to open and close involuntarily—a sign, no doubt, of tension. Still, on most days, I see only possibilities. They float like lottery balls. My lawyers—I have two now—tell me encouraging things, which I believe. CEOs line up to discuss partnerships. It's all so exciting. Still, real progress is elusive. Often, it seems as distant as radio waves traveling into space. Worse, I have the sense that all around me, others advance.

Even my dry cleaner seems to be doing well.

One day, I run into him in front of his shop. He's got two deals in the works.

"You're kidding," I say glumly.

"We got hold of some missile-assembly technology," he says.

"You're in the missile business!" I say, and promise to stop by his operation, headquartered, just now, in the basement of the dry cleaner's.

I decide to focus on money. (I have a business-school intern, Jimmy Wong, a bright self-starter, who thinks I need $2 million.)

Money-raising is a showier part of the entrepreneurial skill set. Consigliere, who as entrepreneur helped his company, a syndicator of sports and other news, raise $2 million, once explained to me the stagecraft of the pitch meeting. One guy, in an Armani suit, has to be the flash, the visionary; another, the button-down, serious type; a third, slightly knowing, a celebrity perhaps, someone who can casually say, "You know, I was golfing with Quincy the other day, and he really likes this." As we head into the conference room at Flatiron Partners, New York's leading VC, I think, Clemente must be the Armani guy. He may have Led Zeppelin hair and little hoop earrings and the deepest facial creases I've ever seen, but he wears a gray-green Armani suit, a dark tie, and—I am glad of this—the white (not the black) shirt, which thankfully hides his winged-heart tattoo. Consigliere, despite the longish hair, is the button-down guy. He's got nothing to prove. He's been here before—in this very conference room, in fact. (Flatiron at one point considered investing in his company.)

Then there's me. A friend recently said, "I understand what everyone does except you. Why do they need you?" Lately, I've taken to imagining myself the host. I do the introductions. I move things along.

Unfortunately, Jerry Colonna, Flatiron managing partner, doesn't immediately take to my notion of how things should move. "I'm sorry, is this a karaoke play?" Jerry says with an unsettling pause between *karaoke* and *play*.

Jerry may have timed the Internet boom as well as anyone. If, in fact, as one VC told me, "VCs are the new rock stars," Jerry, and the scale of his profits, have done more than most to glamorize these bankers. So it's a bit surprising that Jerry—with his square head, scruffy beard, jeans, and deck shoes—looks like a member of the grounds crew.

Recently, Clemente, a vice-president at Cyber Dialogue, posted three karaoke questions on a consumer survey—a $10,000 favor, Consigliere pointed out. According to the results, 11 million American Internet users either own a karaoke machine or have been to a karaoke bar in the past three months. Let's face it, this is staggering, suggesting that almost 15 percent of adults on the Internet might be a karaoke market.

It's not a notion Jerry immediately takes to. In fact, despite his relaxed look, Jerry, it seems, might disagree with everything you say—just to see how the challenge goes. "Your market includes me, since my kid got one at Christmas and we did it twice," he says dismissively. "Having a player doesn't mean I'm a fan."

"Critical is interest in using," counters Clemente. "Fourteen million people have said they'd be interested in singing karaoke online." That is our other astounding number. "That's a viable market," says Clemente.

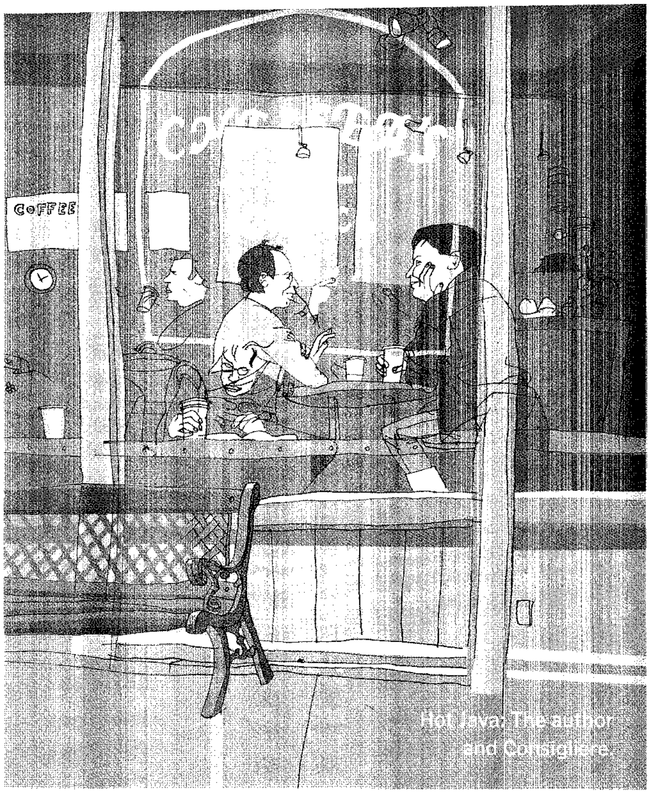
"Well, it's the market," Jerry says dully. "I don't know if it's viable." Jerry's qualm, which, it's clear by now, is one of the Internet's principal business challenges, is this: There may be lots of identifiable online interests, but almost none have produced much revenue.

Clemente, though, is as relentless in his way as Jerry. He, as Consiglie will later point out, mak CEO-ish statements, the un provable kind that VCs like hear. "These numbers say to u that people online are interes ed in being interactive, they' interested in getting more co trol over their entertainmen including music," he says. "An that includes being able to sir along in a community wit their friends."

Jerry, it's clear, is not going t write a check, but in the end, h seems impressed with at lea one thing. "You," says Jerr motioning to Clemente, "seer pretty jazzed."

"I am," Clemente says re olutely.

Which I hadn't necessaril known. Suddenly, I think t myself: CEO.



Hot Java: The author and Consigliere.

JUNE'S UPON US, AND I'M RUN ning out of time. "I'm surprise you're still going," Consigliere tells me i an unguarded moment. I am a bit franti I plug my concept, my catchphrase, t whoever will listen, and yet, often enoug I feel (I can't help it) like Consigliere salesman, the one taking it in the fac "You're the entrepreneur who lives an breathes it," one CEO reminds me. So th Internet is lately less congenial to such be liefs. Buckle down. Believe harder. Anoth er CEO I know scheduled 40 meetings day—and made them all! That's the spiri Unfortunately, the thought makes m woozy. Sometimes, though, I do three day. And on those days, I sometimes man age to connect the sense and feeling c want with karaoke, which is as wonderf to me as any phenomenon—weather, o the Internet itself. On such days, m mood soars. One break, just one, I think Just, I tell myself, get a CEO. And so on rainy Friday afternoon six months int this project, a meeting of "team karaoke as I now think of it, is arranged. Consigliere has promised to help hammer hi friend Clemente into taking the job. Suddenly, I can feel the enterprise, its shrubb outlines, coming into focus.

We assemble at the Giraffe, the hote where Clemente stays when in from hi Palm Springs home. Preemptively, Clemente removes his sunglasses, clears hi throat, eyes Consigliere.

"You," he says, "ought to be CEO o KNation."

Clemente confided that he found Consigliere depressed—he does seem burdened by his quantity of work. An Clemente, bless him, is convinced that th est thing for Consigliere's flagging mood to walk off his job and run KNation.

Consigliere pushes a hand through his bundant dark hair. His slight tic is orking, quick as a camera shutter. He urns to Clemente.

"You should be CEO, it's a great oppor-unity," he says.

"You've got to get out of there," Clemente counters.

"Leave the analyst business," Consigliere shoots back.

I know Consigliere could do the job. He has presence, a biting intelligence, aried experience. He's been journalist, ntrepreneur, analyst. He was around at he beginning of Silicon Alley. He's been n *MacNeil-Lehrer.* No doubt he'd prefer o be a novelist; still, I know, he likes his ob's solid prospects. Of course, he loves Nation, though I'm pretty sure it's the aper he finds irresistible. "Are you havng fun?" he sometimes asks me, recalling my initial impulse, and then says, "Let's et Prince involved."

Clemente, by contrast, is restless to ucceed—even as a college rocker, he atended classes, then played three gigs a night. In fact, he's restless in a literal way: He sleeps as little as four hours a night. t's dread insomnia, though he puts the extra hours to use, reading business books, writing his own, turning himself nto, as he says, "an Internet evangelist." Clemente has faith in the fruitfulness of effort, an optimism neither Consigliere nor myself can always muster. He, too, believes fervently in KNation. Once, he said he wanted Consigliere to "believe in karaoke the way I do." No one, though, can believe the way Clemente does. He has a talent for belief. Sometimes, I wonder if it's a thing he wills in those late-night sessions, or if he simply has an extra match-tip of adrenaline. People get it wrong. Life isn't arduous; there's no struggle, hardly any. You almost never need courage, and you don't need hope. But belief, belief turns the key. And Clemente has it as easy as floating.

Consigliere starts in again. "You need an entrepreneurial experience," he says. "It makes you grow." Clemente, I know, would like those three letters—*C-E-O*—after his name. But Cyber Dialogue has (inconveniently, to my mind) filed to go public. Clemente is in line for a windfall. So he has a counterproposal.

If Consigliere won't run embryonic KNation, then Clemente wants him to interview at Oddcast, a young technology company he's met. He's been talking Consigliere up as CEO.

"It'll be out of business in six months," Consigliere says reflexively.

"Take the meeting," urges Clemente. Oddcast, it's pointed out, might be a great company to build an online-karaoke product.

"Okay," says Consigliere. "I'll pitch KNation real hard."

"And refresh your résumé," says Clemente.

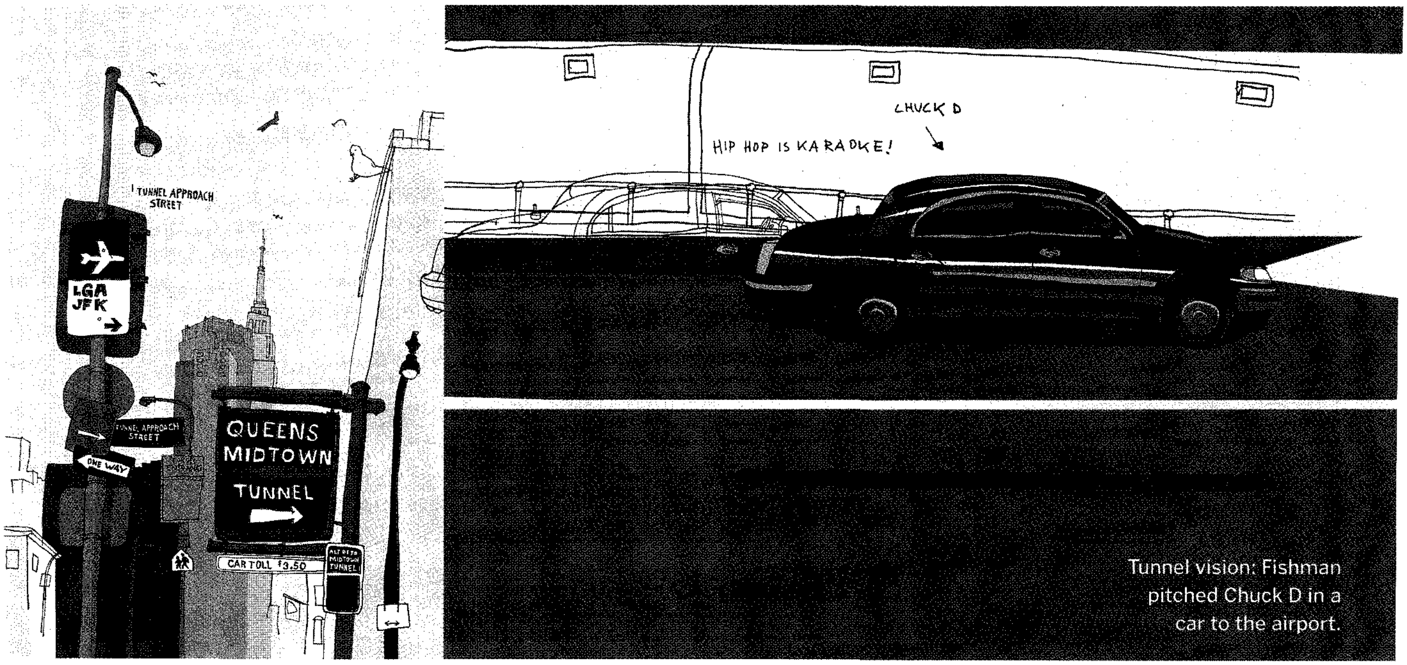
"What's wrong with my résumé?" asks Consigliere, handing me a copy.

NOT JUST A POET TRYING TO PASS are the first elusive words.

On my first visit to Oddcast's office, a pearly-gray light filters through two walls of windows—there are no overhead lights—and seems to fill the former sweatshop with fog. Adi Sideman, 31, a founder, and Consigliere finish their chat, during which my partner intimates we are about to make a stunning top-level hiring. (He figured Clemente would soon come around.) Then Adi, an Israeli, shows off his talented technologists—there's a staff of almost twenty—before leading us to a conference table snatched from an attorney's discard pile.

Adi, an enthusiast generally, has, I quickly learn, an unresponsive mode. As I chatter on about karaoke, Adi stares, as forthcoming as snow. I finish; Adi remains silent. We wait, listening to the scrape of distant traffic. In a moment, he makes a buggy noise I've never heard before. "Ihhh," he says. A preamble, it turns out. "It's a great fit," he says, to my relief. "We could take you to our music clients. They would love it."

It's the first really positive news in a while. If I could just get Oddcast to build something, then, I know, I can sell it—sell the hell out of it, is what I actually think. Then perhaps Clemente will sign on, and—who knows?—money will come. And so, a few weeks later, when Adi invites me to his East Village apartment next to a precision body-piercing shop, I am filled with hope, a demanding emotion. We sit on two small couches, most of the apartment's furniture as far as I can tell. The place, I notice, has a faint odor. "Beer," Clemente had warned me. But rain beats pleasantly against a skylight and Adi opens a bottle of whiskey. Fellow Israelis breeze in and out of a far door. "Captain," Adi says, nodding seriously at one. "The Unit," he says of another, referring to an Israeli secret service. A third was in naval intelli-



Tunnel vision: Fishman pitched Chuck D in a car to the airport.

gence. Adi himself had been an Army special-forces paratrooper.

When, casually, to break the ice, I ask if Adi, a former military man, favors peace with the Arabs, he sneers. Adi has quite a toothy sneer. "The only people who aren't for peace," he says, "are those who never had to beat women and children," something I suddenly imagine Adi doing.

"Wow," I think, "we haven't even started talking business."

Adi explains that he is the originator of his company's flagship product, the VideoMixer, an online tool that allows anyone to edit his own video. He created the prototype while a master's student at NYU's Interactive Telecommunications Program. (Initially, he'd been a film student at NYU, where he gained minor celebrity as the filmmaker behind *Chicken Hawk,* an award-winning documentary about a man-boy-love society.) Normally, I like the entertaining parts of stories. I like Adi's, its suggestion of progress. But in a minute, I start to worry, doubly so because I sense that worry, usually very dependable, won't do me much good. I plunge in.

"Oddcast needs another product," I begin dramatically, introducing a theory by which Oddcast needs KNation.

Adi, in response, slips into his unresponsive mode. For all I know, he's suddenly gone mystic on me and is pining for the end.

"What else are you doing?" he asks finally. "What are you writing?"

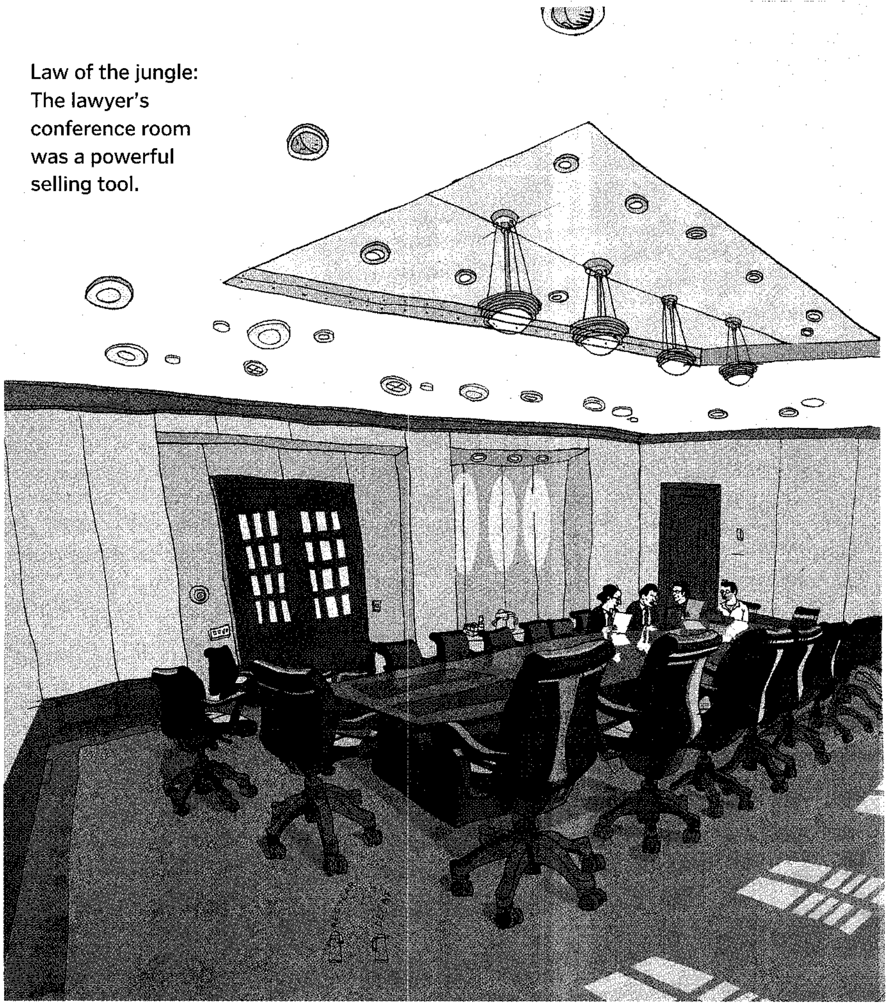
This, I'm sure, is a trap. Commitment is a test. I won't fall for it. "KNation," I snap. "That's what I'm doing."

"I recommend you don't do it," says Adi, adding glumly, "I want my life back."

Not me. I'm ready to surrender mine. That was the point. One of them. Will Oddcast build me a karaoke application? That's what I want to know. But Adi, and this is the simple truth, can't afford to, not on spec. Oddcast is running out of money. Adi does have a thought, though. I'm setting up meetings for karaoke. Why not go together? he wonders. Oddcast could use meetings. We'll tell potential customers that if they like karaoke, the concept, then Oddcast, creator of the VideoMixer, which Adi will demonstrate, is just the company to build it. Oddcast gets a shot at selling its products; I appear to have a technology company behind me.

It's a quarter-step, maybe a half-. "Beggars can't be choosers," Consigliere sometimes reminds me. By now, eight months after I set out, NASDAQ, flighty thing, will soon begin another descent. I desperately need something to suggest the possibilities of my whole elaborate karaoke plan. Plus Adi agrees to build me a demo. Perhaps this is, as I've learned to say, synergy. And maybe, too, that unlikely thing, goodwill.

Law of the jungle: The lawyer's conference room was a powerful selling tool.



Then Adi says one of those airy, unfathomable thoughts he sometimes comes up with. "I will make it my mission to advance the KNation cause," he says. Later, I'll realize this was a very funny thing to say. At the moment, though, the possibilities are irresistible. Then Adi's cell rings. A friend, another Israeli—a captain? A lieutenant?—is on her way, and so I duck out into the rain.

Yesterday I got the call. Chuck D, founder of Public Enemy, would be available at the Hilton. At the last minute—how typical!—I was told Chuck had to scoot off to the airport. That's when I volunteered: Let me take him to the airport.

Now, in the black LTD, Chuck and I chat easily. I'm at ease. But then, Chuck, a seminal hip-hop star, founder of Rapstation.com, is 40, has kids, lives on Long Island. This morning, he drove his wife, an airline attendant, to the airport.

Of course, I'd love to hear almost anything from the guy who helped change a generation's music. "Welcome to the Terrordome." *Fear of a Black Planet.* Powerful stuff. But halfway to the airport, I am desperately searching for a segue. Our driver enters the tunnel. I think, Terrific lighting. Yes, perfect for a laptop demo.

"So anyway, Chuck," I say suddenl and unsheathe my laptop. Chuck mus have seen a fair amount in his life. Stil he appears surprised. "Take a look a this," I say with a just-occurred-to-m tone. I show him Oddcast's demo, whic is terrific.

Chuck loves the demo. He does. H says he does.

"Hip-hop," he says, "is karaoke."

Of course it is.

Unfortunately, as I drop Chuck off a La Guardia, he lets me know he won' pay for the application.

ONE EVENING, AT A CHINESE RESTAURAN Clemente, in that sandpapery voice o his, shares startling news. He's going t be CEO of Oddcast. What?! Hadn't w had a conversation? In the back of a cab Hadn't he invited me to his Upper Wes Side apartment—the eerie one wit nothing but a bed, a lamp, a family photo? Where we discussed it again? Somehow I was certain Clemente was destined to take over KNation. In fact, I' lately been telling people he was m CEO! ("I thought it was the strongest element of your business plan," said m forlorn intern.)

Apparently, though, Adi flew to Palm

prings, met Clemente's wife, and then ut it to him. I could just imagine how he id it: "Pe-e-ter, we want you to be our EO." (Conveniently, Clemente's employ- had withdrawn its public offering.)

When, sulkily, I tell Consigliere that ddcast nabbed Clemente, he puts a ood face on the news. "That can't be bad r KNation," he says. (For a depressive, e can be annoyingly upbeat.)

To me, though, it seems calamitous. I'm ver a barrel. I'd started this as a romp, a in thing to do with friends. Lately, I have eeds, a pile of them, and they are terri- le, insistent things; and now my friends ren't quite on my side anymore.

Clemente calls frequently. He imagines hat KNation could be a division of Odd- ast. Or a product line. He has all kinds of leas. "Yes, yes," I respond enthusiastical- . Business is a bit of a con. Truth is, I feel bit desperate. I now need Oddcast more han ever—and Clemente, too.

Suddenly, we are a trio—Adi, Clemente, nd I attend meetings with prospective lients. Danny Goldberg, signer of Nir- ana, ex-head of Atlantic Records, now hief of his own small record label, has a omewhat offbeat reaction. "I don't give a uck about the Internet," he says, then alks out, showing us the saggy backside f his jeans.

Other meetings go better. Jerry pro- ides an introduction to Urban Box Of- ice, one of his companies, which, with its 00 employees, would like to be a black OL. CEO Adam Kidron immediately uggests ways to incorporate karaoke on- o his site, and he loves the VideoMixer. t's a great meeting and so is hookt.com, hich has amalgamated Puff Daddy's nd Slim Shady's sites. I know hookt co- ounder Chas Walker used to pride him- elf on brusqueness. In our meeting, hough, he is warm, affable. (And in fact, week later, we end up in a chummy em- race outside his office—though, on reflection, I may have botched the handshake.) As Adi's demonstration gets under way, Walker excitedly pulls people into the meeting. Then he says, "Where do we go now?"

Once outside, I'm buoyant. "Good news," I say. Adi, typically serene, says, "We hope all news is good news." Apparently, he's been in hot meetings before and then nothing happened. One thing, though, does happen. Clemente wants Oddcast and KNation to come to an agreement.

TALKS ARE SET FOR A JAPANESE RESTAURANT where you take off your shoes and, with a shiver of vulnerability, dip your feet in a dark hole under the table. Adi looks a bit disheveled. His shirt, flowery cruisewear, is untucked. He hasn't shaved. Sometimes I think about how six months into Adi's entrepreneurial life, Oddcast received a buyout offer. He would have been a millionaire. "I lost sleep on that," he said in a tone so flat I was sure he'd lost none at all.

Clemente wears a black suit and looks like a mod undertaker. (They're quite a pair: Clemente, who owns 31 suits, and Adi, who, proudly, owns none.) On the table, Clemente lines up three cell phones—he has a complicated system of outgoing and incoming calls. He wears dark sunglasses, which he keeps on. "Conjunctivitis," he explains.

For me, this is a portentous moment, a culmination. I've been talking to my lawyer, who imagines I'll be offered a healthy stake in Oddcast.

"Then," he said, "you can do what you do best."

I found myself waiting. "Vision. Creativity," he snapped. "That's your edge."

I think of this as we are seated. I think that, finally, I will have a technology company, a grand one, to build my product.

Then Adi, between sakes one and two, explains that Oddcast must own the program, which means he intends to own the product—and in short order, I realize that my technology company has me! I could shout, and briefly consider doing just that, there in the restaurant. "No, you won't take karaoke from me!" Something along those lines. Would that be the tone to strike? Suddenly, though, I'm distracted. Adi appears to have developed an aversion to his shirt. He's standing, shoeless; holes show in his socks. He is unbuttoning his shirt. He is about to take it off. Perhaps it is somewhat hot. There's a lot of emotion. Is this how business goes?

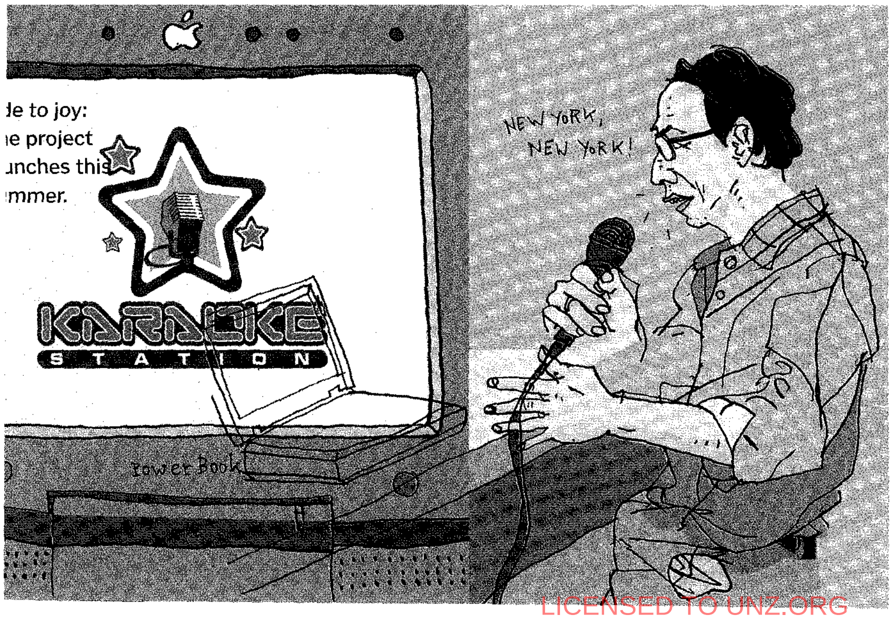
"You want to make me a glorified salesman," I say finally.

"No, no," they say together. Adi has returned to his seat.

"You are our partner," says Adi, who then lies flat on his back, belly up, a bit undone.

Clemente has big plans for karaoke and Oddcast, which he now talks of together. I still consider my options, though they are depressingly few. Lately I feel as peripheral as when I'd first imagined the roaring adventure of business. Then a thought occurs to me. Clemente is eager to raise money. "My mission," he calls it. It's September and not the best time to entice Internet capital—NASDAQ is about to take another dive. Clemente may feel some pressure. Having learned that Internet lawyers are conduits to venture capital, I usher Clemente and Adi in to my lawyer John Mancini, a leader of the high-tech practice at Salans. This, I hope, may work to my advantage.

Nothing discourages me anymore. I believe hip-hop karaoke is a moneymaker. And belief, as I'm about to learn, is a treacherous thing.



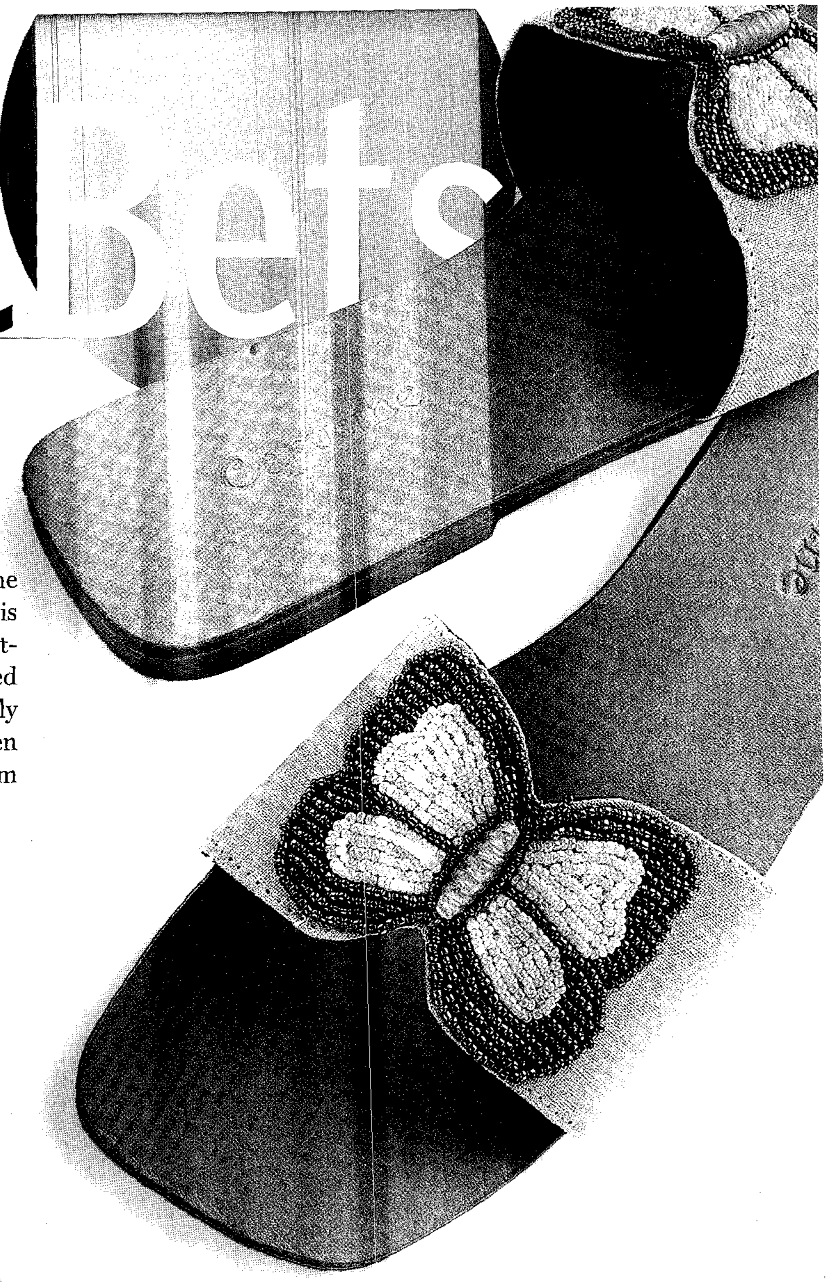
"I've managed to get us a good conference room," Mancini says in an intimate, sporty voice. Then he leads us to what may be the largest conference room I've ever seen. It is easily 40 feet long, 20 feet wide, and is filled end-to-end with one magnificent table and 30 heavy chairs—footmen, it occurs to me, might be needed.

Adi and Clemente are impressed. You can tell. Clemente, dapper as ever, is a bit more tired than usual, which is saying a

(continued on page 112)

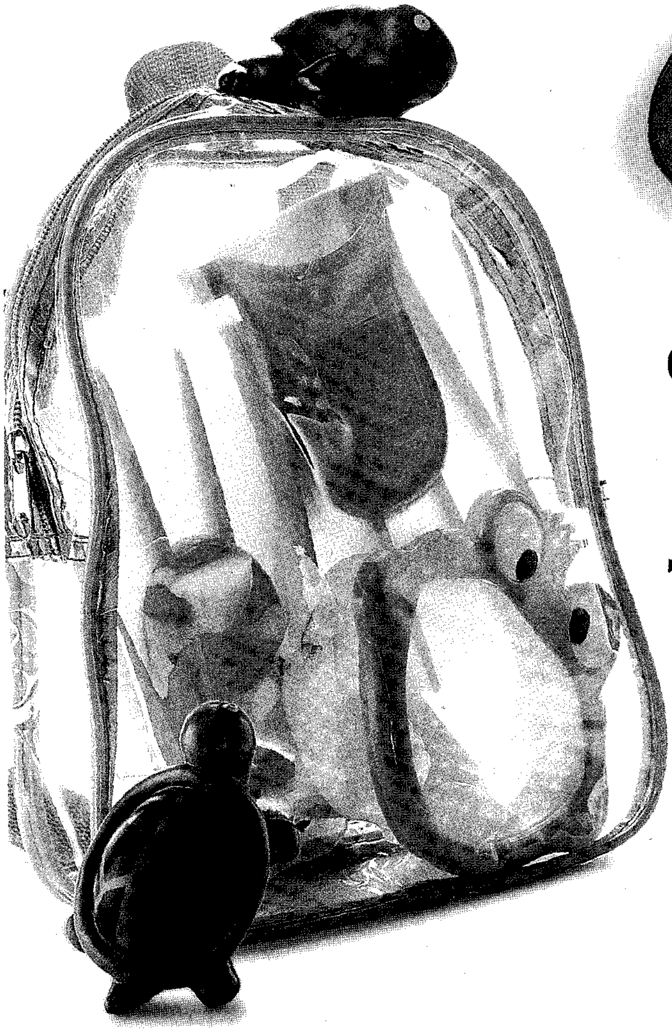
Best Bets

RIMA SUQI



Freedom's Wings For Capucine Semon, butterflies symbolize freedom, which is why her second shoe collection includes a butterfly slide that frees toes from the cramped confines of trendy pointed shoes. The butterfly is made of glass beads sewn onto handwoven Indonesian fabric and is available in cream (shown), turquoise, and pink ($120).

▶ **CALYPSO**
424 Broome Street/212-274-0449



Go Fish Is your little swimmer progressing from guppy t shark? Here's the perfect accessory. It's a clear plastic backpac that holds a face mask, swim fins, and a couple of water toys. Whil this one looks like a frog, there's also a silver shark version. Bot are recommended for kids 4 and up ($18).

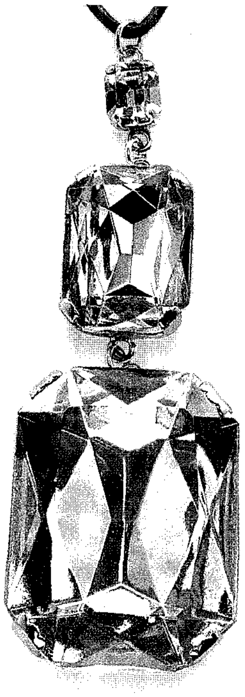
▶ **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300

Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including "Best Bets" for the home. On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

PHOTOGRAPHED BY NEDJELJKO MATURA

Look Out Below Summer's cleavage-baring fashions beg for an accessory that can nestle you-know-where. Two big, Elizabeth Taylor–worthy baubles and one smaller one on a leather cord should do the trick. A guaranteed conversation piece, the stones are (alas) *faux,* but so what? Everyone around you will be drawn to the light if not blinded by it ($165).

▶ **DESTINATION**
32–36 Little West 12th Street/212-727-2031



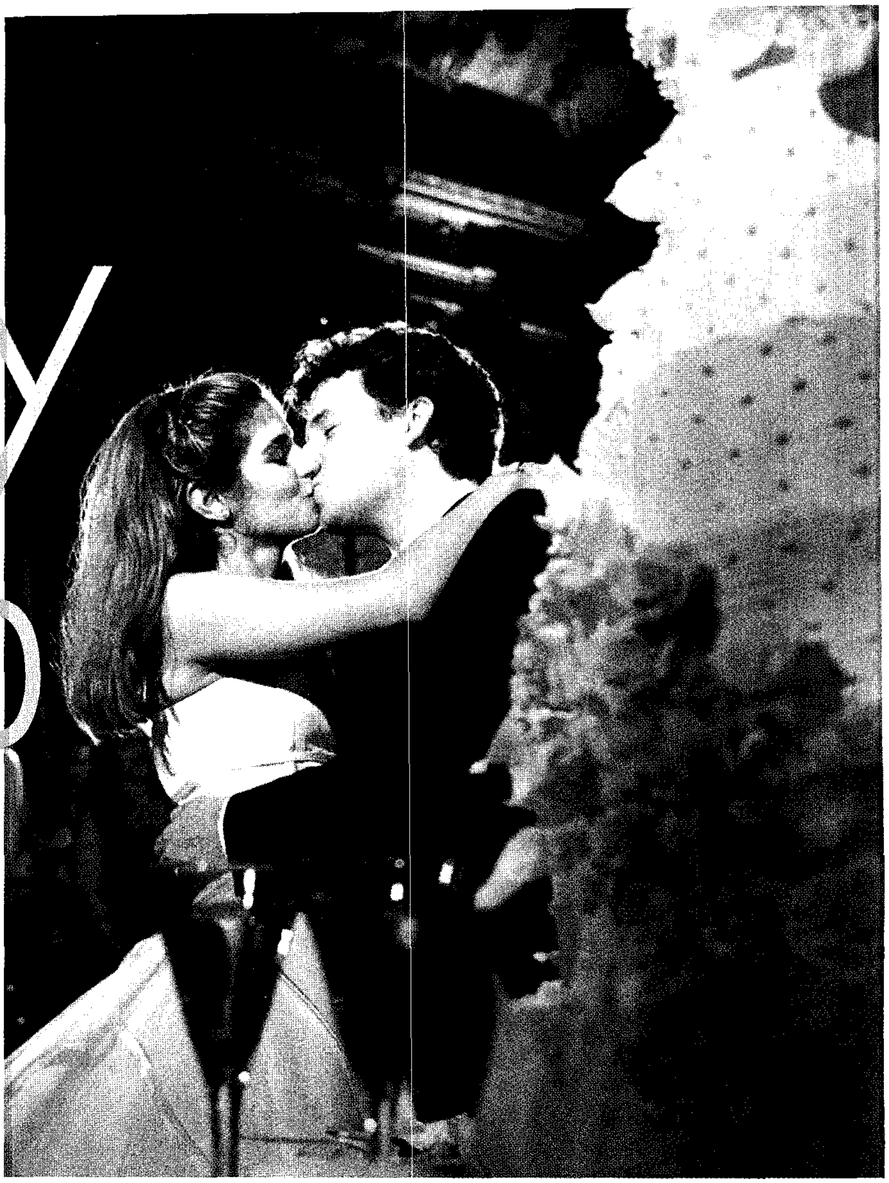
Hot Seat While the sisters who design under the name Hable Construction refer to themselves as "country girls," their products definitely qualify as urban chic. This folding stool, for example, is a little bit campy, yet also cool enough to grace the terrace at 60 Thompson. Made of canvas fabric printed with Hable Construction designs, it works as well as a seat as it does for stacking books ($99).

▶ **BARNEYS NEW YORK**
660 Madison at 61st Street/212-826-8900
▶ **AERO LTD.**
132 Spring Street/212-966-4700

Bowled Over Need to stock up on hostess gifts for the summer? Go vintage! These melamine nesting bowls from the fifties and sixties are fun, colorful, and practical. Marcelo Soriano and Steve Lohr have a great selection in various colors at their West Village shop, the Lively Set. Ranging in size from seven to twelve inches, the bowls are sold individually or in sets of two or three and are priced from $45 to $135.

▶ **THE LIVELY SET**
33 Bedford Street/212-807-8417

City Weddings



Setting the Stage

New York must be the world's most romantic city. After all, how else can you explain the sheer number of weddings held here every year? City Weddings is your guide to planning and celebrating your marriage in the romance capital of the world.

THE PLAYERS

Like any major production, a first-rate wedding requires the coordination of an entire cast of professionals. Whether it's a talented jewelry designer to create a one-of-a-kind engagement ring to a top dress designer to a creative florist who creates a fantasy backdrop, this guide will help you locate the players to make your wedding a smash hit.

BEVERLY HOOD ALLEN creative services director CHRISTY CASAMASSIMA editor
BOLLE DESIGN creative LORY CONKLIN research ANNE STERNHEIM writer

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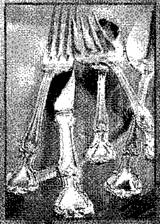

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JR Dule Studios designer Jennifer Dule (133 Fifth Ave., 3rd floor, 777-2100) creates custom wedding gowns distinguished by their perfect fit and artistic sensibility. Delicate hand embroidery, crystals, and seed pearls embellish these one-of-a-kind gowns, each features an exclusive design. Custom headpieces and handbags are made to match the gowns. JR Dule Studios has a

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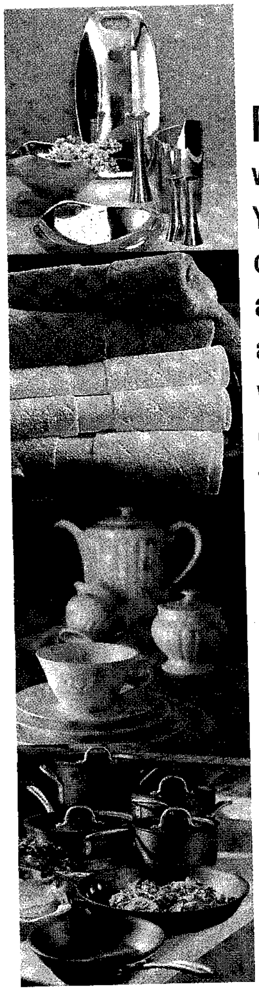

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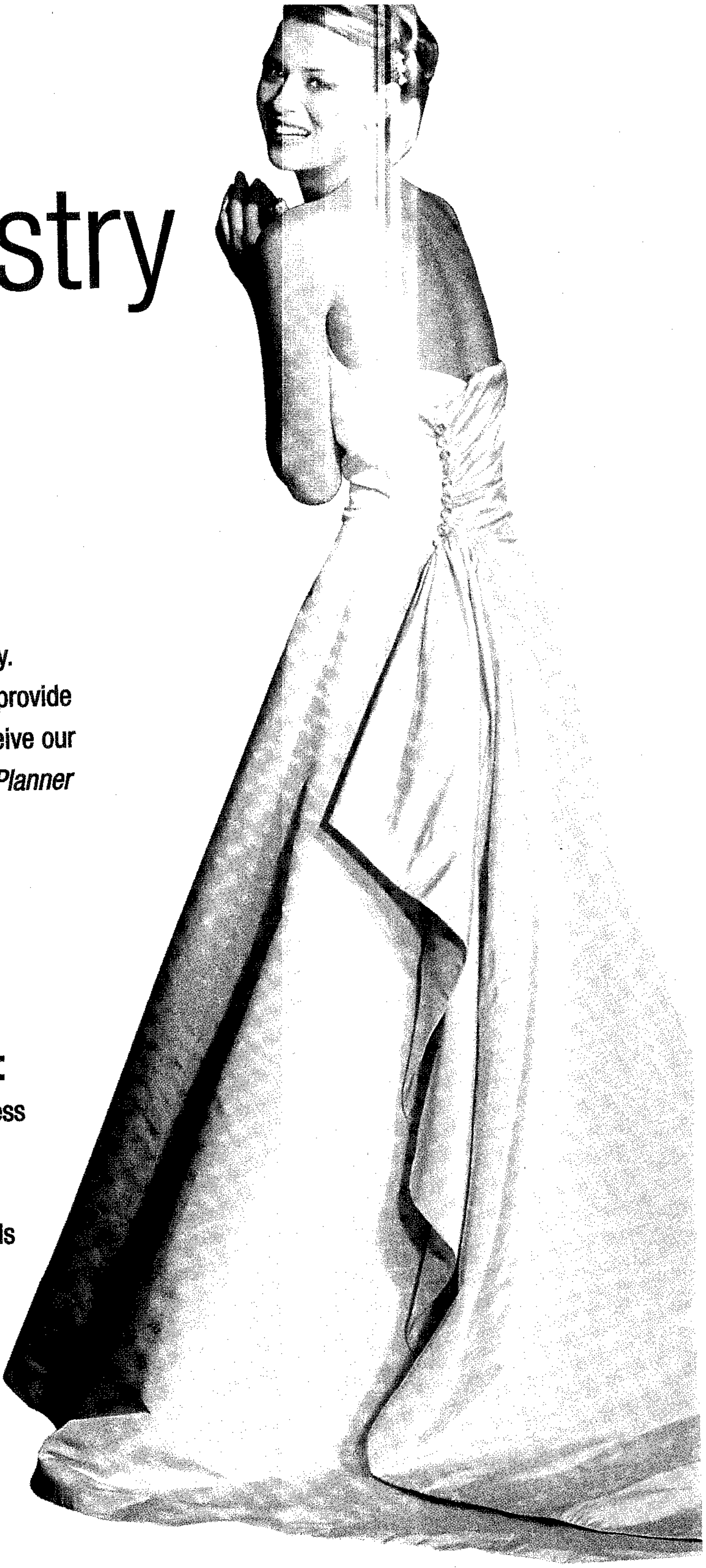

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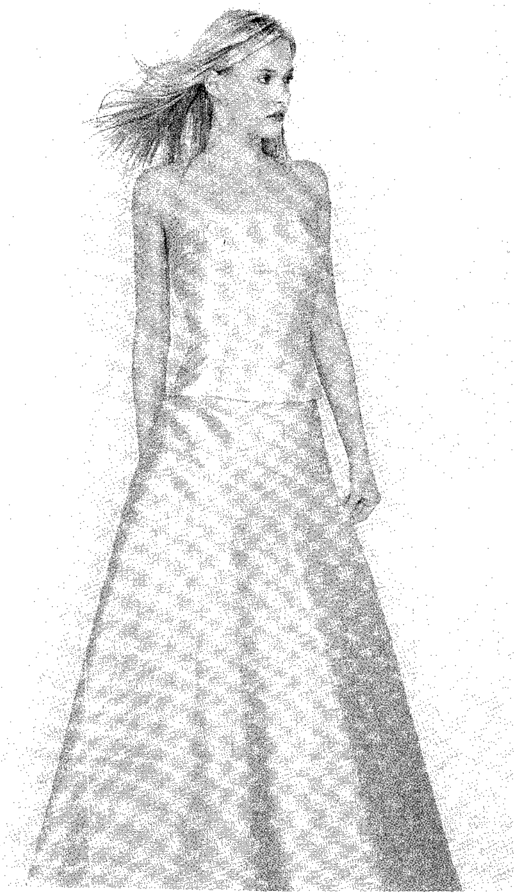

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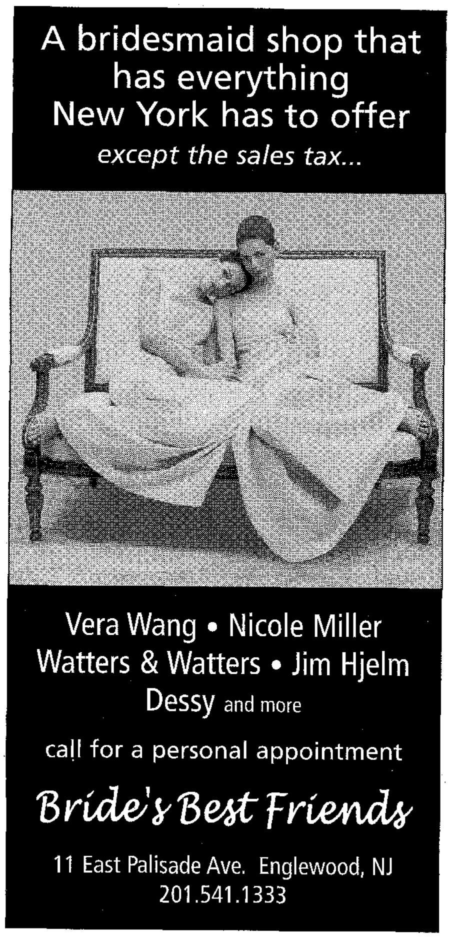

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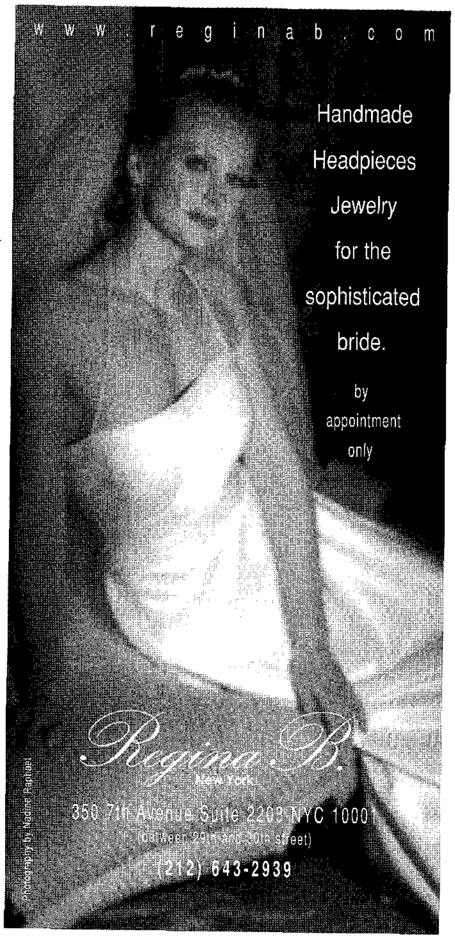

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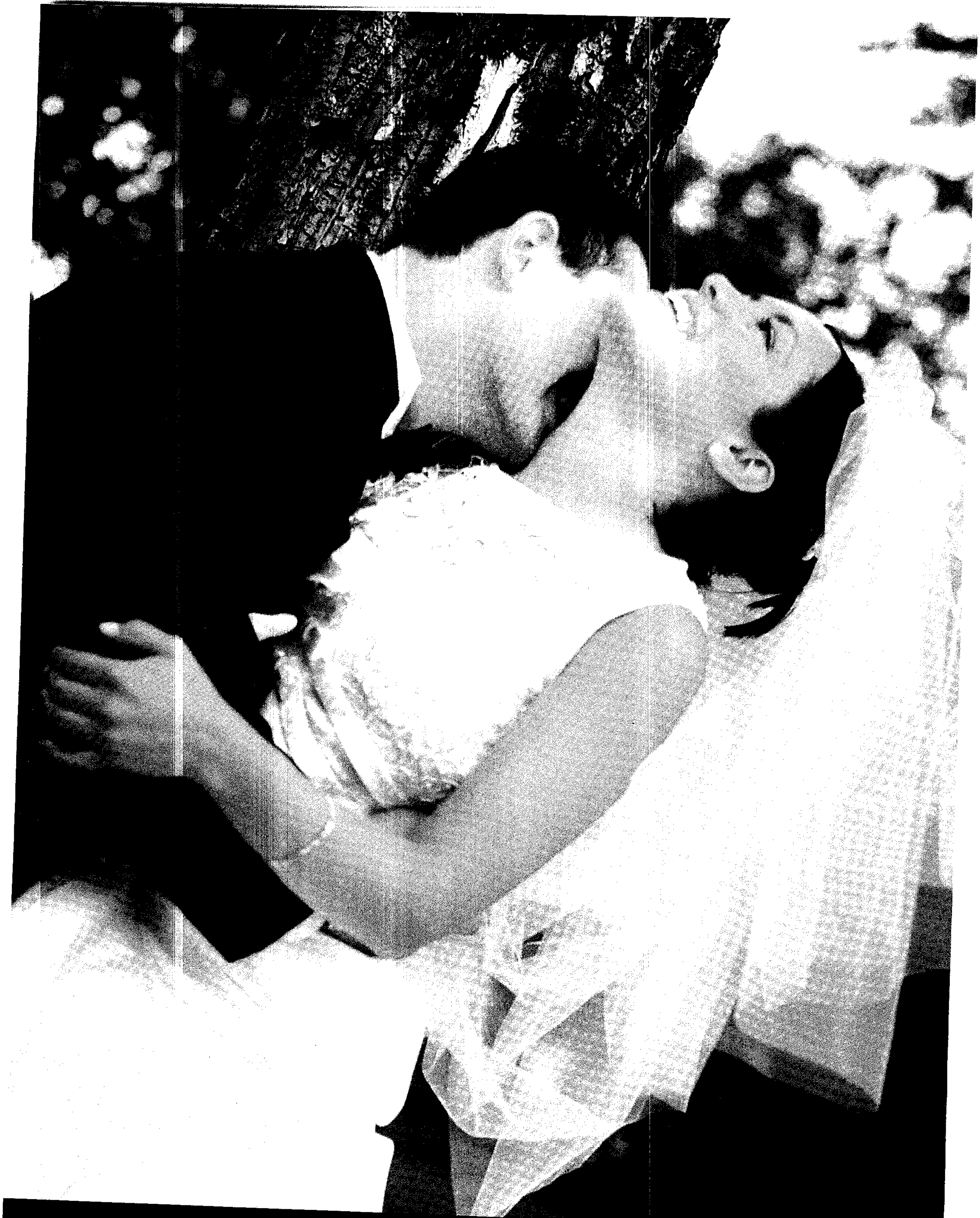

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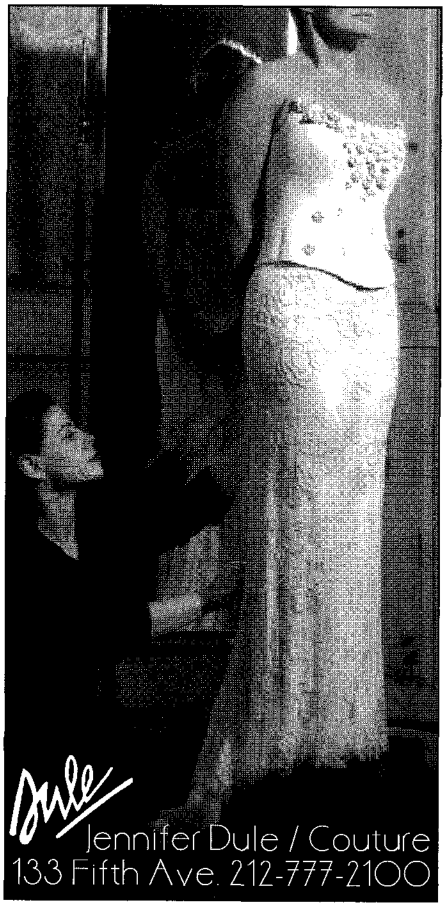
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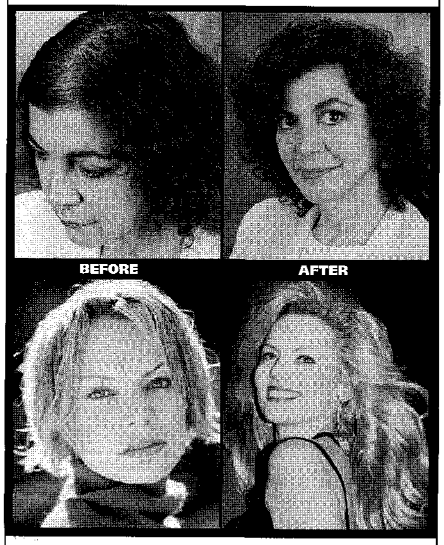

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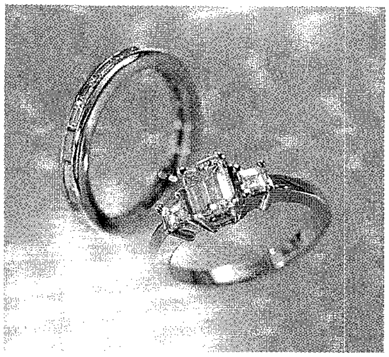
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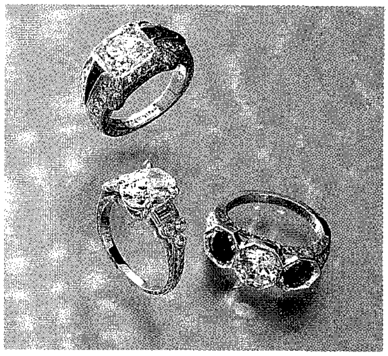
WEDDING RING ORIGINALS

ment and uses better quality stones," explains the designer. The new "Decadence" creation (above) is the perfect example. The sleekly designed engagement ring incorporates an emerald-cut diamond flanked by two square-cut stones. Stunning baguettes set horizontally encircle the matching wedding band.

STARDUST ANTIQUES

Stardust Antiques (38 Gramercy Park on 21st Street, 677-2590; www.stardustantiques.com) is a treasure trove of antique platinum and diamond engagement and wedding rings. "Just as antique rings are becoming rare, the demand has been rising over the past five years," states owner Ken Gold. "Our store has the finest collection of one-of-a-kind rings with unique quality diamonds and craftsmanship." Rings with sapphire and diamond combinations, as well as round diamonds featured in a square setting are very popular.

STARDUST ANTIQUES

WEDDING RING ORIGINALS

"While we display over 2,000 wedding and engagement rings – from Victorian to ultra-modern – every ring is made to order," explains owner Mel Krumholtz of Wedding Ring Originals (674 Lexington Ave., 751-3940 or 1-800-522-1175 outside NY; www.weddingrings.com). "Although there is a great interest in antique and vintage-style rings, we are seeing a strong demand for classic platinum in smooth finishes in the traditional single or three-stone motif. Round stone engagement rings still dominate, but oval and emerald-cut diamonds with matching side stones are becoming popular. Wider engagement and wedding bands represent a bold new look. Many additional new styles have just been added to the Web site."

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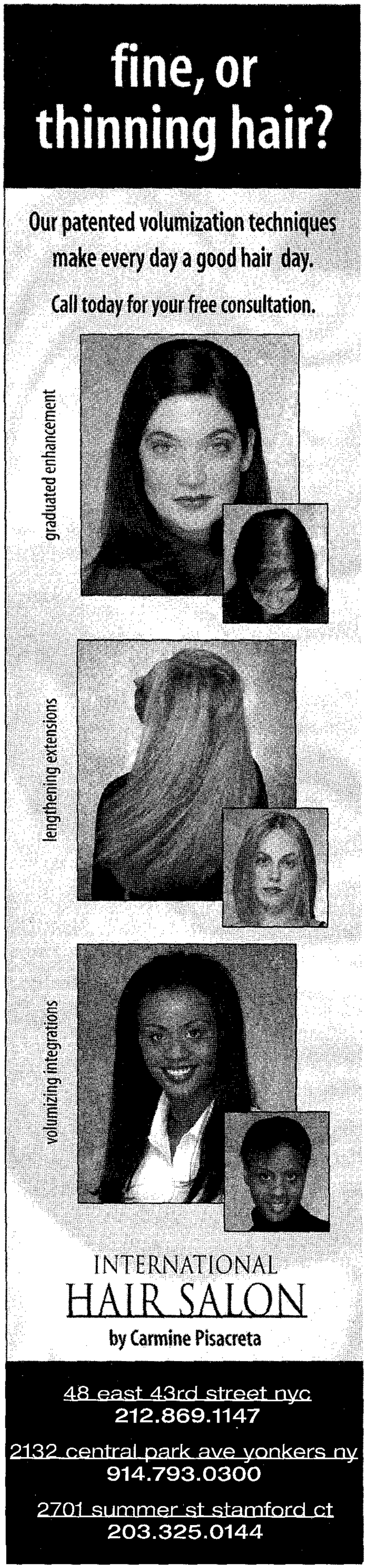
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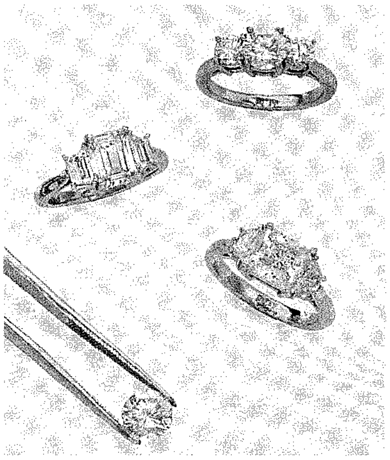

THE DIAMOND CO.

"Every ring purchased here is custom designed and created," says Isaac Levy, president of The Diamond Co. (62 W. 47th St., Suite 1208; 819-0336 or 1-888-825-1233; www.thediamond-co.com), one of New York's leading diamond wholesalers and jewelry manufacturers, open to the public by appointment, one to one. "Before deciding on a ring style, brides and grooms are shown loose diamonds so they can clearly see what distinguishes each stone in terms of cut, color, and shape (no retail lighting used). Once they have decided on the stone, they select the mount." The Three Stone Ring symbolizing the past, present, and future is still very popular with brides. Round, emerald, princess, oval, and radiant-cut diamonds are often used as the large center stone while half-moons, bullets, trapezoids, and ovals flank the center stones on either side.

DESTINATION: THE HAMPTONS

When considering a destination wedding, it pays to hire an on-site planner who can make all the arrangements for you.

ART OF EATING CATERING AND WEDDING PLANNING

If the Hamptons represent your idyllic wedding setting, consult the experts at Art of Eating Catering and Wedding Planning in East Hampton (631-267-2411; www.hamptons-artofeating.com). The husband and wife team of Cheryl Stair and John Kowalenko will make your Hamptons wedding dream a reality. Count on them to take care of all the details, from finding the right location (historic, beach, waterfront, nature preserve, or garden) to securing any necessary permits. Need a local photographer, music, florists, valets, or stylists? Art of Eating will find the right professionals. And don't forget the food. "Cheryl is a CIA graduate who goes out of her way to create menus that will thrill you and your guests," notes Kowalenko.

PHOTO: © JOHN A. KOWALENKO

ART OF EATING

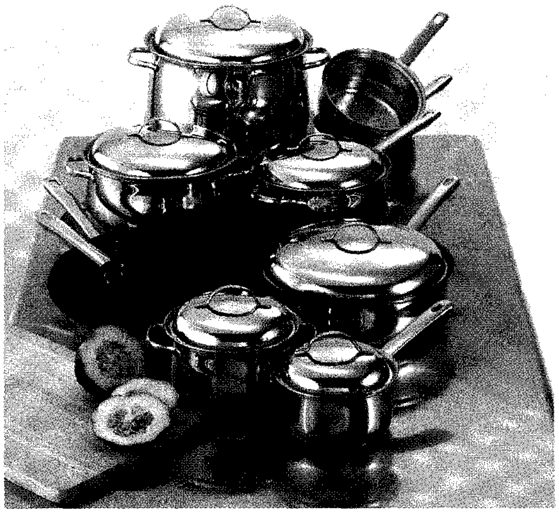
THE GIFT REGISTRY

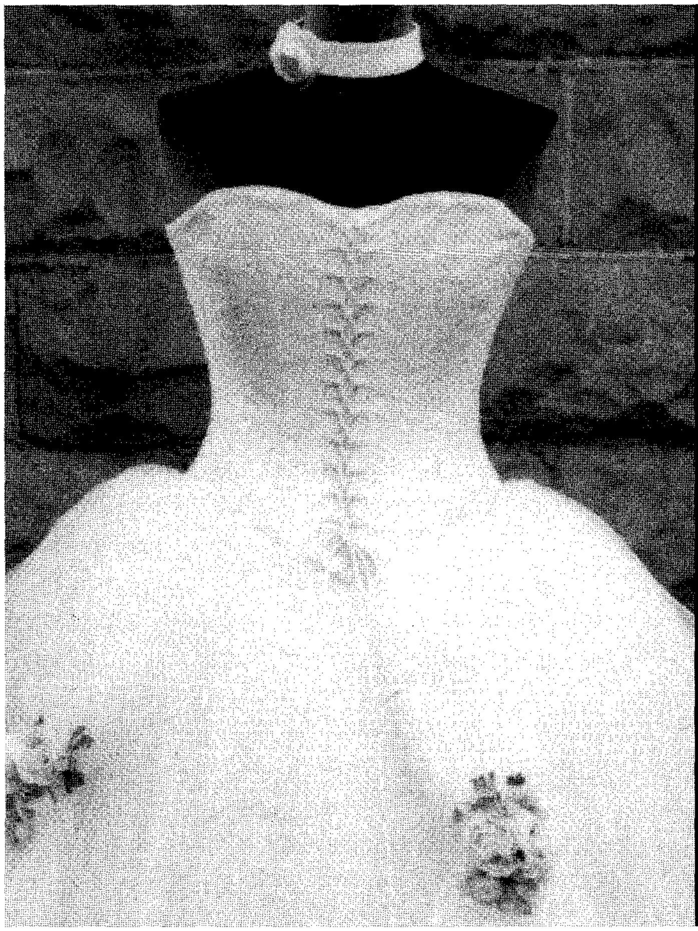
While the Internet has streamlined registering, stores encourage you to visit to view the selection and consult with their knowledgeable registry professionals.

MACY'S

Register and shop Macy's bridal registry from virtually anywhere. In the store, over the phone, or online, Macy's (151 W. 34th St., 1-800-44-WEDDING; www.macys.weddingchannel.com) provides brides, grooms and their guests with selection, expertise, and complete ease. In-store Selling Kiosks mean your guests can view your registry and then make an instant purchase by swiping their credit card.

Since Macy's is linked with over 300 Federated department stores nationwide, registering in person is easy. "At Macy's one-to-one service is still paramount," says Linda Lee, group vice president, bridal registry at Macy's. "Our expert bridal consultants work with couples to ensure that their selections fit their lifestyles across a broad range of categories including crystal, china, cookware,


MACY'S



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luggage, furniture, linens, cosmetics, and intimate apparel, to name a few of the choices."

The Macy's Completion Program provides brides and grooms with a 10 percent discount on unpurchased registry items for 90 days after the wedding. The Linen Trousseau Program offers a special collection of linens guaranteed to be in stock for the duration of your registry, plus a 10 percent discount coupon for your fashion bedding. Register for kitchen and housewares and receive different discount levels based on the number of items in your housewares registry.

FORTUNOFF

The big news is that Fortunoff (681 Fifth Ave at 54th Street, 758-6660 or 1-800-FORTUNOFF; www.fortunoff.com) unveiled a brand new, larger Bridal and Gift Registry at the Fifth Avenue location in April. "Brides and grooms may now select from over 250 dinnerware patterns, over 100 crystal stemware patterns, over 400 flatware patterns in sterling, stainless, and silverplate, and a splendid collection of fine gifts," explains Arlene Putterman, vice president, public relations, bridal registry.

Highly knowledgeable gift registry professionals help brides and grooms make the selections to fit their lifestyles and tastes. Registry modifications and gift shopping can be made online, over the phone, or in the store. Wedding guests can also use in-store Internet Kiosks for fast shopping.

One final note: all newlywed couples who register at Fortunoff will receive a 10 percent discount off a diamond wedding band. Now that's a great incentive.

FORTUNOFF

BLOOMINGDALE'S

"While our Web site has revolutionized the way brides and grooms register and guests shop, couples must really visit Bloomingdale's when first registering to view the incredible offerings we have for their new home," states Pamela Tooke, director of The Registry at Bloomingdale's (1000 Third Ave., New York City store registry: 705-3340; toll free 1-800-888-2WED; 23 stores nationwide, www.bloomingdales.weddingchannel.com). Brides and grooms need that personal touch when registering for everything from tabletop, appliances, and linens, to furniture, bed and bath accents, and luggage. The experts at The Registry at Bloomingdale's educate couples on how to interpret new design trends into their home choices with confidence.

Service and ease are hallmarks of The Registry at Bloomingdale's. Once registered, couples may make changes by phone or online. Guests may shop online, via the 800 number, or in person. Bloomingdale's Completion Program offers registered couples the opportunity to receive a 10 percent discount on all registry items they purchase for six months following the wedding.

Gift Registry continued on page 17a

TOP TIPS & TRENDS

MIX AND MATCH

Formal and casual dinnerware place settings today are designed with contrasting patterns and colors so that couples can mix and match pieces for creative table settings. Contrasting patterns on accent plates, mugs, pasta bowls, platters, trivets, and candle holders add drama, fun, and variety for a range of different occasions.

FUN & FLEXIBILITY

Enjoy your good china. Today's technology means fine china is less breakable. Set your best table for an informal brunch with friends or a romantic dinner for two.

HEAVY METAL

White china embellished with platinum is still strong, but the warm tones of gold accents are gaining ground.

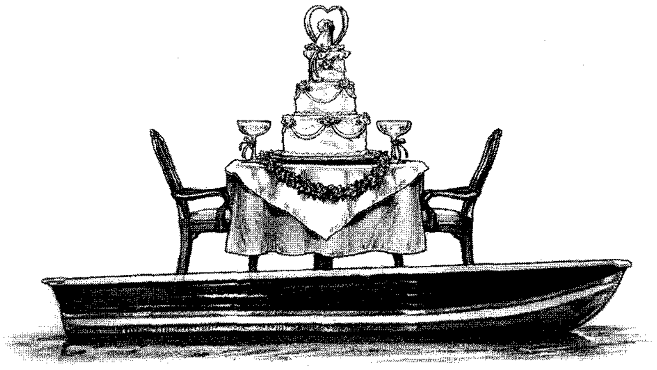
STERLING SHINES

The luxe look of sterling silver flatware will last forever – just like diamonds.

HIGH-TECH KITCHEN

Small kitchen appliances – microwave ovens, stand mixers, and toasters – in chrome and brushed aluminum reflect the industrial/ professional trend in today's kitchen design.

Where Happy Marriages Are Launched.



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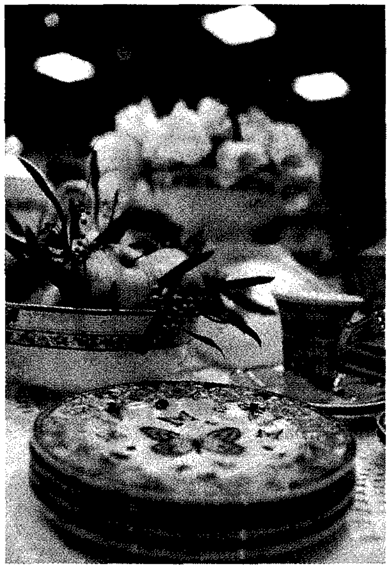
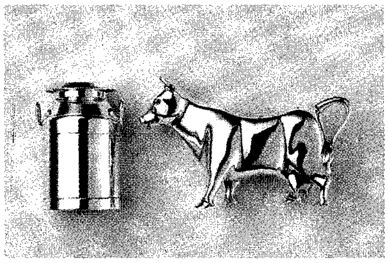
LINKS OF LONDON

England's preferred address for smartly designed sterling silver gifts, jewelry, and home accessories is now one of New York's hottest shops for wedding gifts. While there is no formal bridal registry, "We do have an informal gift registry," explains Kathyll Carnegie of Links of London (535 Madison Ave., 588-1177; www.linksoflondon.com). "All our silver is hallmarked and of heirloom quality. Gifts are beautifully wrapped, boxed, and tied for a dramatic presentation."

Top sterling silver wedding gifts include a charming cow creamer and milk churn sugar vessel (shown) and salt holder shaped as a horse trough. Spell out the couple's name or initials with sterling silver alphabet letters designed as bud vases or candlesticks.



BLOOMINGDALE'S



LINKS OF LONDON

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Welcome guests to one of life's most important occasions with an invitation that celebrates your love.

ALPINE CREATIVE GROUP

Consult the professionals at Alpine Creative Group (159 W. 25th St., 989-4198 or 1-800-289-6507; www.alpineinvite.com) for a wedding invitation that will reflect the personal spirit and style of your wedding. "Beyond a comprehensive line of invitations, our in-house graphic design group can create a complete custom design or just add a flourish to enhance a stock invitation," explains president Laura Leigh.

This season many brides and grooms are opting for the rich handmade feel of textured papers that are available with or without embossed patterns. Another inventive trend is a self-mailer with clever pockets to hold the invitation's various elements.

ALPINE CREATIVE GROUP

SETTING THE SCENE

This brilliantly versatile event planner will make your wedding day unforgettable.

LOTUS

If you are looking for a visionary to create your dream wedding, take a trip to visit Luis Collazo of Lotus (161 Seventh Ave. So, 463-0555; www.nycflowers.com). Although Collazo modestly describes himself as a flower artist, he is an event designer famed for his exquisite draped tents, candlelight ceremonies, and floral centerpieces that incorporate a dazzling array of such exotic blooms as Rothschild lilies, wild French poppies, sandersonias, and hybrid art shade orchids. Lotus is a breathtaking retail environment that will give you a glimpse of the creations Collazo can design for your wedding.

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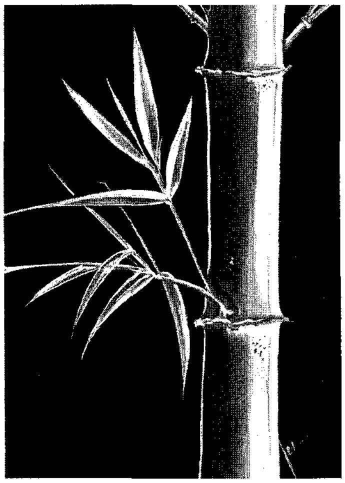

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TERRY DEROY GRUBER/GRUBER PHOTOGRAPHERS

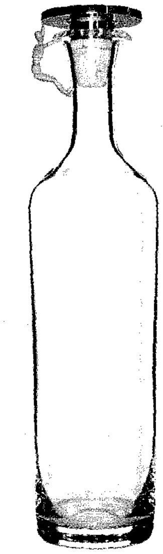
istic," states Merians, herself an accomplished photographer. There is a wide assortment of photo album styles ranging from the most traditional to those that resemble the finest, high quality coffee table books. Password protected photos may be viewed and purchased online within one week of the wedding.

GRUBER PHOTOGRAPHERS

Terry deRoy Gruber, owner of Gruber Photographers (315 W. 57 St., 262-9777; www.gruberphotographers.com) didn't set out to become a wedding photographer. "I used to take photos at my friends' weddings and present them with albums as gifts. My friends loved the albums so much that they convinced me to go into business." Twenty years later Gruber Photographers is renowned for a signature style that looks as if the photographer is part of the bride and groom's inner circle. Gruber albums tell the story of the wedding day with photography that is intimate, humorous, lighthearted, and totally natural.

FRED MARCUS PHOTOGRAPHY

"By combining black-and-white photojournalism with traditional color photography, we can create two unique looks for each wedding," explains Andy Marcus, president of Fred Marcus Photography (245 W. 72nd St., 873-5588; www.fredmarcus.com), the photographer recommended by both the Pierre and The Plaza hotels. After 60 years in the business, Fred Marcus Photography continues to innovate. In addition to proofs, Fred Marcus Photography now offers brides and grooms photo magazines with all the images taken on their wedding day. Couples, their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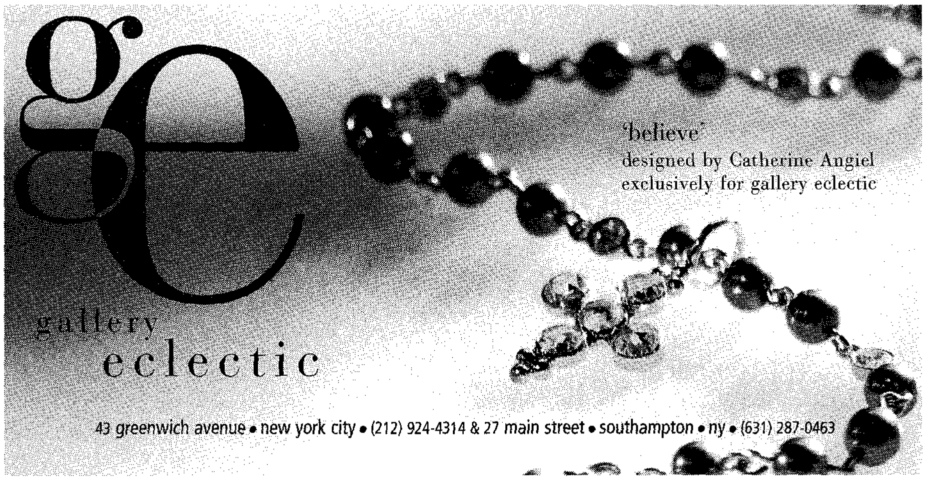
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family, and friends can now order photos online and e-mail different images to one another. Wedding videos in the VHS or DVD formats are also offered.

CYNTEX NYC PHOTOGRAPHERS

"We consider ourselves a small boutique studio," says Bruce Deutsch, owner of Cyntex NYC Photographers (18 E. 41st St., 679-6342; www.cyntexnyc.com). "Our reputation is based on a look that I call 'unconstructed photography.' Our photographers capture the spirit and energy of each event by combining candid and formal shots and mixing color and black and white photography." Cyntex Photographers showcase the inherent beauty and the natural background at weddings whether they are New York City landmarks or the grounds of the reception site. Full digital video services are also available. Call for an appointment to view portfolios.

CYNTEX NYC PHOTOGRAPHERS

PHOTO SMARTS

What should I look for in a wedding photographer?

A reputable photography studio will:

- Explore what you want, explain their approach to wedding photography, ascertain whether you want formal and candid, color and/or black and white photos.
- Show you recent and complete sample albums – not just small samplings of many albums. If the studio represents various photographers, make certain that you can reserve the photographer whose album you liked.
- Provide you with detailed pricing and references.

Are there any details I should be careful not to overlook?

- Make sure there are no limits on the amount of film that is shot on your wedding day.
- Clearly communicate how long you will need the photographer – from portraits before the ceremony all the way through to the end of your wedding celebration.

How do I make sure that all the important people are photographed?

Provide the studio with a list of all those people you want photographed. If possible, designate one guest to communicate with the photographer during the reception.

What to wear with
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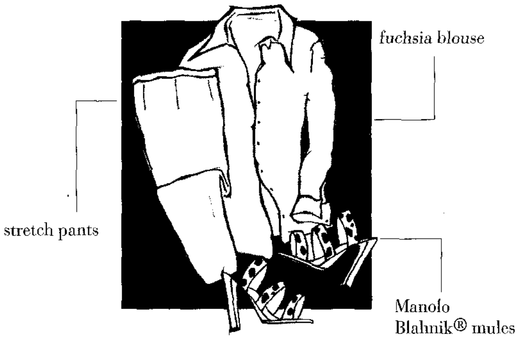

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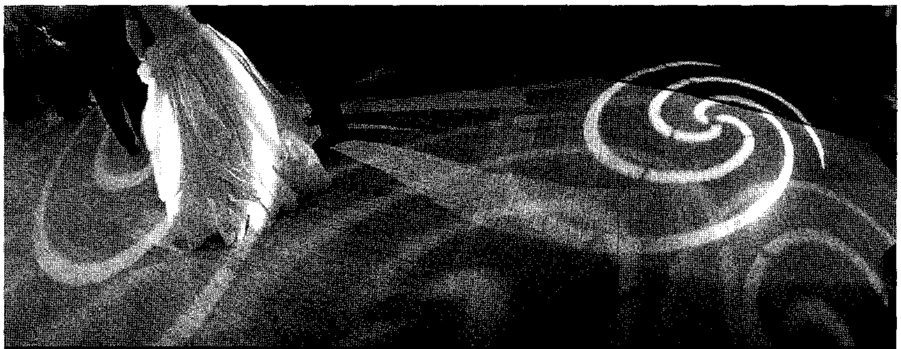

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International Hair Salon (48 E. 43rd St., 2nd floor, 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, CT, 203-325-0144; www.internationalhairsalon.com) helps brides achieve a glorious head of hair for the most important day in their lives. Salon owners Mr. Carmine and Angelo David Pisacreta, and their expert staff treat women with fine or thinning hair in a uniquely private and intimate salon environment. Innovative techniques for adding hair and professional therapies for volumizing, extensions, weave/bonding, and scalp treatments are employed at International Hair Salon. Makeup services for brides and bridal parties are also offered.

PHOTOS: FRED MARCUS PHOTOGRAPHY (2)

LEMETRIC HAIR CENTER FOR WOMEN

LeMetric Hair Center for Women (124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; wwwlemetric.com) focuses on women who have lost their hair or who have thinning hair. "Our specialty is making the bride look and feel extra special on the big day. We give them more than just hair – we give them the style and a look that makes a statement on one of the most important days in their life," says founder Elline Surianello. LeMetric can give the bride, her mother, or other women the fuller-looking head of hair they always dreamed of for the wedding day and beyond. LeMetric is now doing make-up that will match the bride's new look. Free consultations and special rates for brides through June 30.

SKYLER MADISON WELLNESS CENTER

If weight loss is one of your wedding day goals, Skyler Madison Wellness Center (515 Madison Ave., 832-0707; www.skylermadison.com) offers a unique mind-body approach designed to help you look and feel better – The Lighten Up™ Weight Loss System. After an initial assessment, director Skyler Madison and her team will develop a personalized program that integrates an eating plan, hypnotherapy, one-on-one counseling, and sessions with a mind-body healer to help you achieve the desired weight loss safely and permanently. Spa services are also available. The FDA approved cellulite treatment combines vibratory massage, lymphatic drainage, and body wraps that improve the appearance of cellulite and makes you look thinner. *New York* Magazine readers receive a 10 percent discount on these services through June 30.

FAINA EUROPEAN SKIN CARE CENTER AND DAY SPA

Brides, grooms, and the whole bridal party will love being pampered by the experts at Faina European Skin Care Center and Day Spa's (315 W. 57th St., Suite 402, 245-6557 or 1-800-331-6730; fainaeuropeanspa.com) expanded facility. The four-hour Spring/Summer Rejuvenation Package includes a European deep pore cleansing, hydrating mask, choice of full body massage or seaweed wrap, European manicure and pedicure, gift, and spa lunch ($190, usually $235). The two-hour Special Beauty Boost incorporates an exfoliating body scrub, half-hour body massage, European manicure, and snack ($99, usually $125). Faina also offers bridal makeup, hair styling, and custom-designed bridal accessories. Special rates valid through July 15, and gift certificates are available.

COMPLETELY BARE

City and suburban brides can now look their most glorious with services available at both cozy, luxe completely bare environments on Madison Avenue and in Scarsdale (764 Madison Ave., Suite 3R, 717-9300; 12 Chase Rd., Scarsdale, NY, 914-713-0200; www.completelybare.com). Micro-Dermabrasion exfoliates, eliminates fine lines, minimizes sun damage, and leaves your skin glowing. Try the Epifacial™ an IPL process, to rid the face of broken capillaries and fine lines. The Techno-Face-lift is a natural face-lift that replaces the scalpel with microcurrents that tone facial muscles. Eliminate unwanted hair with completely bare's Epilight™ Permanent Hair Reduction System.

LIA SCHORR DAY SPA

Look and feel radiant on your wedding day with these skin and body treatments at Lia Schorr Day Spa. (686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com). The Body Enhancement for men and women is a full body massage, reflexology foot massage, seaweed body wrap and scrub ($190, usually $240). Another favorite is the Hot Stone Massage ($80, usually $90). Brides should indulge in one of seven available facials such as the European Seaweed Facial with reflexology foot massage ($110 for both, usually $130). The French manicure and pedicure ($60, usually $70) should be booked within a day of the wedding. Men will love Lia Schorr's deep cleansing Glycolic Facial ($140, usually $165). Special rates valid through June 30.

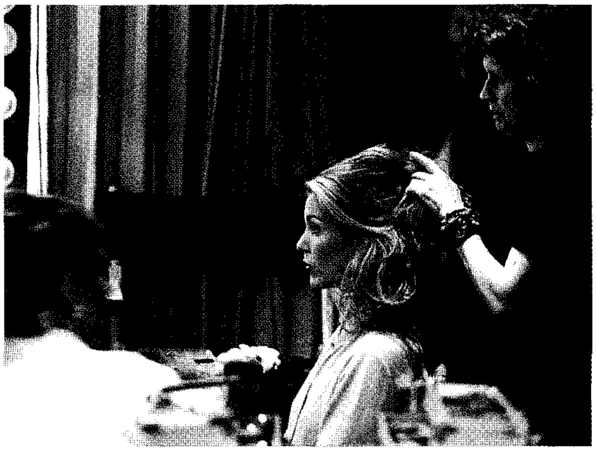
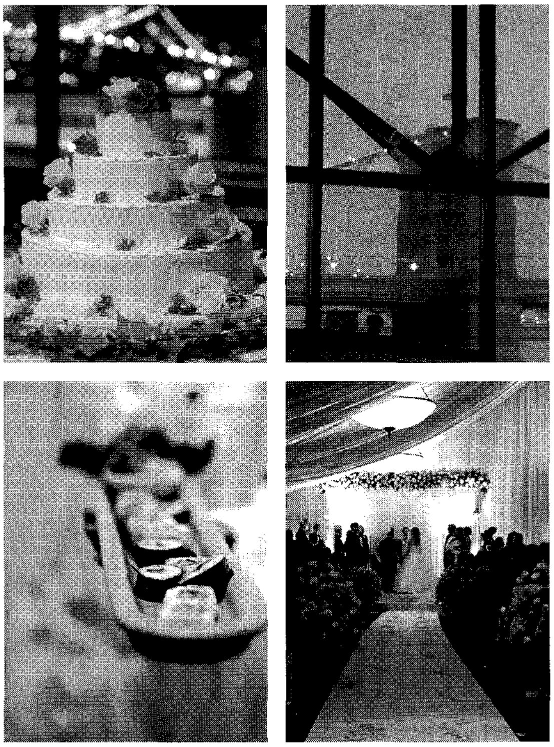


PHOTO: SARAH MERIANS PHOTOGRAPHY & COMPANY



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THE MAIN EVENT

Location, location, location: It may be the single most important element for setting the tone of your wedding. Take a peek at these fabulous New York locations and arrange to visit soon. Each has a professional staff ready to make your wedding the celebration of a lifetime.

BAMBOU

243 E. 14th St., 358-0012;
www.bambounyc.com

Imagine an intimate wedding in a fabulously romantic Caribbean great house and you have the Bambou experience. Perfect for intimate weddings of up to 60 guests, Bambou's front lounge is perfect for ceremonies and cocktails. Guests then move to the palm-lined dining room set with white linen tablecloths, tropical flowers, and glittering candles. Bambou's inventive menu – the tastes of the Caribbean infused with French technique – can be customized for each wedding. Wedding packages include rehearsal dinners, private parties, catering, and amenities, such as flowers, photography, and music.

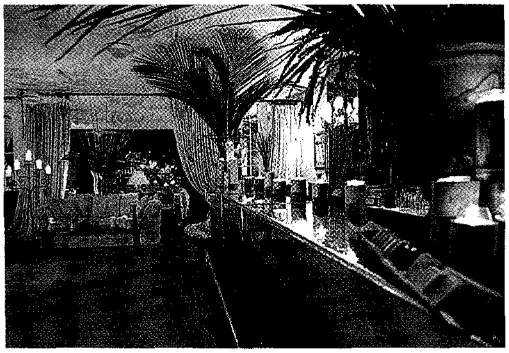


PHOTO: © PIERO RIBELLI

BAMBOU

THE BOATHOUSE IN CENTRAL PARK

THE BOATHOUSE IN CENTRAL PARK

East 72nd Street and
Central Park North, 988-0575

There's simply nothing like a wedding at The Boathouse in Central Park. Just steps off Fifth Avenue in Central Park, this elegant and romantic restaurant boasts Manhattan's only lakeside setting. Day or evening, winter, spring, summer or fall, The Boathouse combines the pastoral beauty of a secluded lakeside retreat and the sophisticated style of Manhattan. Since only one wedding is held at a time, The Boathouse becomes your private domain. Under the direction of Dean Poll and chef Alan Ashkinaze, The Boathouse in Central Park's incomparable surroundings, gracious service, and superb American cuisine will make your wedding genuinely unique. The Boathouse in Central Park can host weddings from 125 to 230 guests. A dedicated wedding coordinator will manage every aspect of your wedding so that all you have to do is relax and enjoy this special occasion.

BRASSERIE

100 E. 53rd St., 949-8248;
www.restaurantassociates.com

This New York classic, reopened in January 2000 to rave reviews after a five-year hiatus, is the ultimate spot for a decidedly chic city wedding. The exceptional sleek and modern décor, plus the classic, contemporary French cuisine by Chef Luc Dimnet make this the perfect venue for weddings with 80 to 160 guests. Couples who want to make a statement will select the Brasserie.

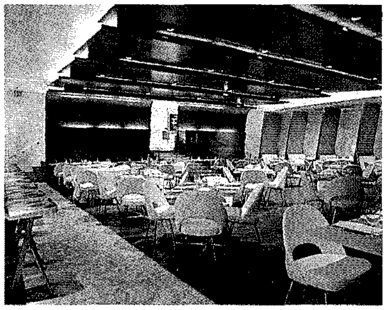


PHOTO: LIZ STEGER

BRASSERIE

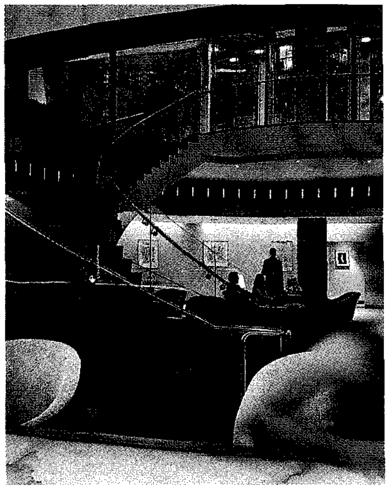


PHOTO: MICHAEL MORAN

BRASSERIE 8 ½

BRASSERIE 8 ½

9 W. 57th St., 829-9577 ext. 204;
www.restaurantassociates.com

Located in the classic Gordon Bunshaft building on West 57th Street, Brasserie 8 1/2 is an inspired locale for a Manhattan wedding combining modern design, great art, and wonderful food. Opened in July 2000, Brasserie 8 1/2 can host intimate and larger gatherings rang-

BRIDGEWATERS

ing in number from 40 to 200. There is a private party room or weddings can take over the whole restaurant. Guests descend a majestic staircase into a chic, contemporary space. Original Matisse paintings owned by building proprietor Sheldon Solow line the lounge walls. The dining room's centerpiece is a rare floor-to-ceiling glass mural by renowned French artist Ferdinand Léger. Chef Julian Alonzo has updated the Brasserie's classic menu with the finest fresh ingredients.

BRIDGEWATERS

11 Fulton St., 608-7400;
www.bridgewatersnyc.com

Situated in the heart of historic South Street Seaport, Bridgewaters can accommodate intimate weddings for 60 all the way to galas for 500. Panoramic windows and wraparound terraces showcase some of New York's most breathtaking views overlooking the New York harbor, the Brooklyn Bridge, and the Wall Street skyline. In the Museum Club, a small-craft wooden boat collection from the South Street Seaport Museum is suspended from the ceiling, lending the space a yacht club feeling. The spacious Bridge Room, with its dramatic lighting, is a unique alternative to a hotel ballroom. Contemporary American cuisine with European and Asian influences is the creation of chef Chris Siversen. On-premise event planners can coordinate every detail including invitations, full-service printing, and music – even gift baskets sent to the hotel rooms of out-of-town guests.

BROOKLYN BOTANIC GARDEN

The Palm House, 1000 Washington Ave., Brooklyn, NY, 718-398-2400;
www.palmhouse.com

Charles, Sally and Charles, exclusive

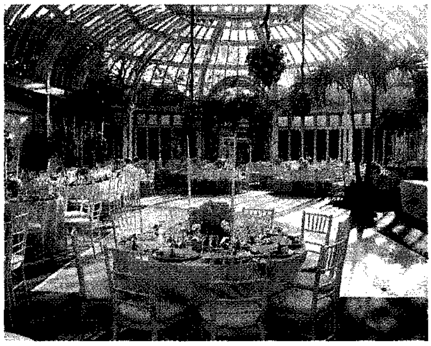
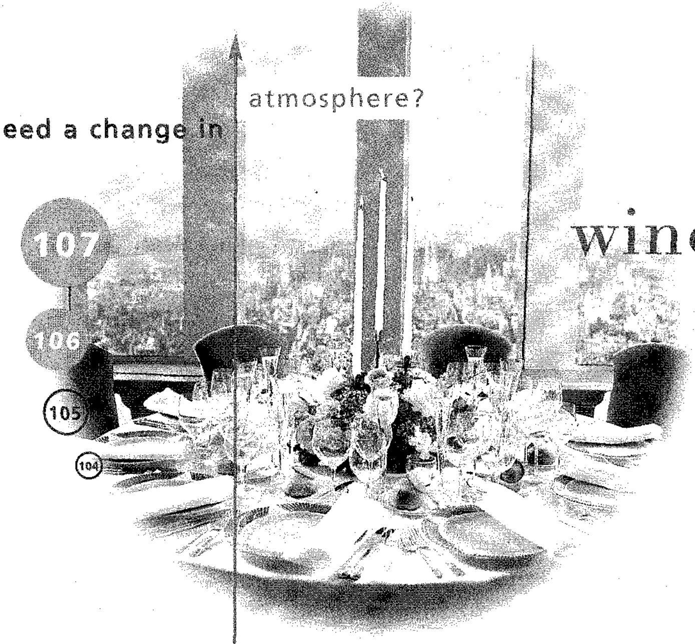


PHOTO: DAVID LINDNER

THE PALM HOUSE

need a change in atmosphere?



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"No worrying about any details with this company" *In Style Weddings Magazine*

"Thanks so much for your help with my party in August. It was a great success and a lot of fun" *Martha Stewart - entertaining - Westport, Connecticut*

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www.hamptonsartofeating.com

caterers at The Palm House at Brooklyn Botanic Garden, create exquisite weddings for up to 300 guests at this 52-acre garden. This family owned operation was the highest rated caterer in the last two issues of the *Zagat Marketplace Survey*. Magical wedding evenings begins at 6 p.m. when the Garden is closed to the public. Arriving guests are greeted with mineral water and Champagne as they stroll to the ceremony site, which may be the Rose Garden, the Cherry Esplanade, the Japanese Garden, or the Meadow. Cocktails are held at the Reflecting Lily Pools or in the Steinhardt Conservatory during inclement weather. The main reception follows in The Palm House, a dazzling replica of the original, Stanford White-designed glass atrium. Charles, Sally and Charles will create a four star menu just for you and can also assist with flowers, photography, and music selections.

THE MARK

Madison Avenue at East 77th Street, 744-4300 or 1-800-THE-MARK;
www.mandarinoriential.com

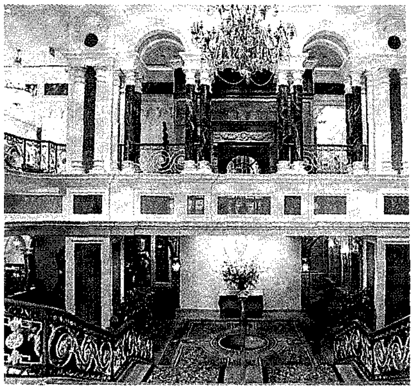
The Mark is an Upper East Side gem, offering brides and grooms an unrivaled location for truly luxurious weddings that are more reasonable than you might expect. From the striking Art Deco façade, landmark copper tower, and brass flagpoles, to the neo-classical Italian style décor, The Mark is an elegant venue for intimate weddings or gatherings of up to 160 guests. The second floor Townhouse area is the setting for a memorable wedding. Cocktails are enjoyed in the Greenhouse and the Drawing Room, while the main reception is held in the Mark Suite. The chefs at Mark's restaurant will tailor a menu to your specifications reflecting the restaurant's unique American fusion cuisine that artfully blends continental, Mediterranean, and Asian traditions.

THE MARK

THE NEW YORK PALACE

455 Madison Ave., 303-7766;
www.newyorkpalace.com

The ambiance at The New York Palace is pure magic. From the moment you enter the dramatic Madison Avenue courtyard, a special tone is set that lasts throughout the wedding. The Villard Ballroom is a romantic, classic space in ivory and gold with murals that depict French country scenes, high ceilings, and outstanding chandeliers. Perfect for weddings of 125 to 220 guests, the ballroom's oval shape allows for a central dance floor. Twelve other banquet rooms accommodate events for as few as 10 guests to up to 200. Menus are personalized to include a wide selection of cuisines from classic French to new



THE NEW YORK PALACE

American. A complimentary bridal suite for the wedding night may be used by the bride prior to the wedding, while grooms are provided with private changing facilities.

THE RITZ-CARLTON, DOWNTOWN NEW YORK

THE RITZ-CARLTON, DOWNTOWN NEW YORK

Two West St., 344-0800
or 1-800-241-3333;
www.ritzcarlton.com

Weddings are already being booked at the Ritz-Carlton, Downtown New York, lower Manhattan's newest luxury hotel, opening in October. This glamorous new property on the Battery waterfront will embody the legendary luxury of the Ritz-Carlton name. Stunning views of New York Harbor and the hotel's magnificent décor will form the romantic backdrop for your wedding. Whether you are planning a simple wedding for 20 or a grand gala for 350, The Ritz-Carlton's highly experienced event-planning staff will fulfill your dreams and expectations, while managing every detail, from the start of the ceremony to the last note of music played at your reception. Top chefs will design a menu for you based on the hotel's contemporary creative American cui-

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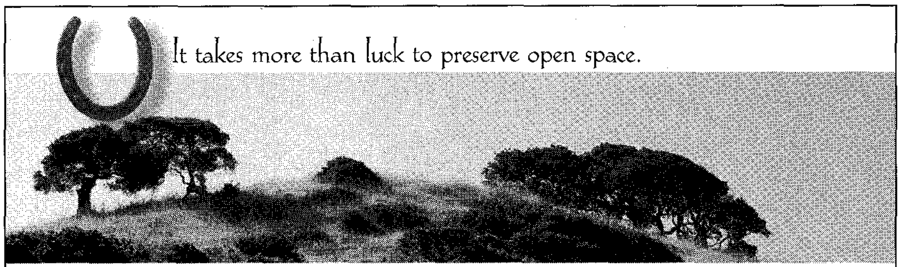

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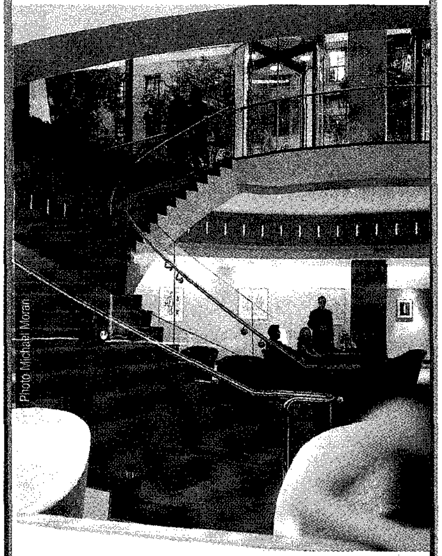


Photo Michael Moran

BRASSERIE
8½
Events: 212 829 9577 x204
Reservations: 212 829 0812
9 West 57th Street

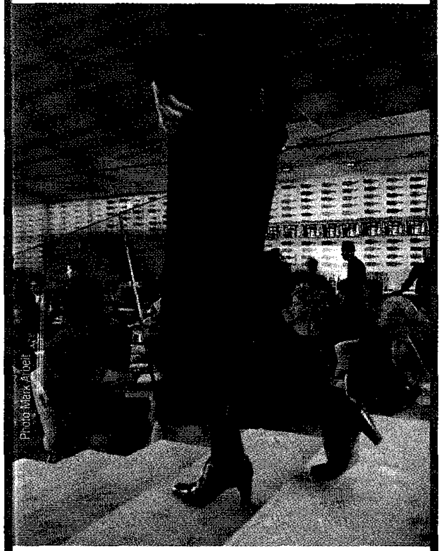


Photo Mark Alpert

BRASSERIE
Events: 212 949 8248
Reservations: 212 751 4840
100 East 53rd Street

Weddings, receptions and rehearsals at two of Manhattan's most unique restaurants.

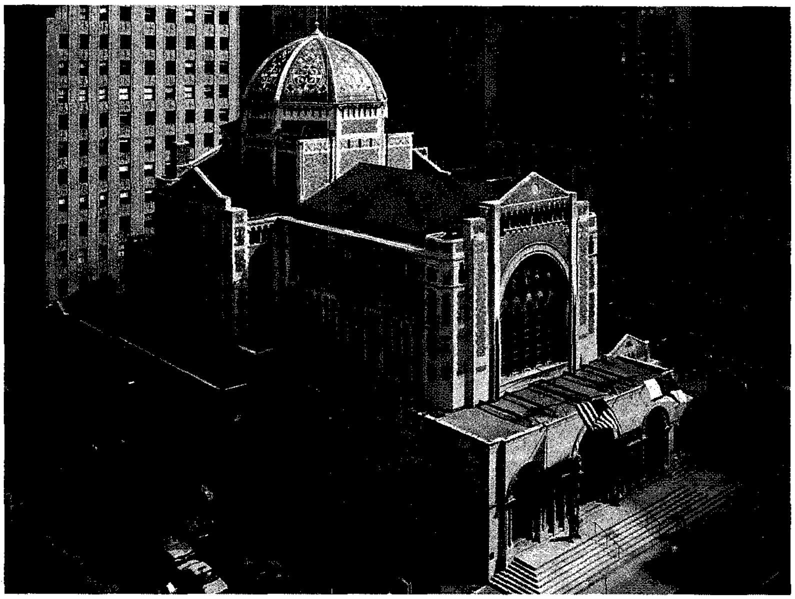


PHOTO: CHRIS LITTLE

ST. BARTHOLOMEW'S CHURCH

sine. And on your wedding night, enjoy a complimentary suite with views of New York Harbor's glittering lights.

ST. BARTHOLOMEW'S CHURCH

Park Avenue at 51st Street, 378-0254; (Linda Flynn); www.stbarts.org, e-mail: flynn@stbarts.org
New York's most beautiful landmark church, with its magnificent dome, Byzantine architecture, and the largest pipe organ in New York is a great space for a wedding ceremony, but it's an even greater space for a reception. St. Bartholomew's Church offers convertible rooms with genteel wood paneling, a 5,000 square-foot Park Avenue terrace, and a 1,000 square-foot third-floor balcony overlooking Park Avenue. St. Bart's has in-house caterers, florists, as well as advisers and planners for all your hospitality needs.

THE STANHOPE PARK HYATT NEW YORK

995 Fifth Ave., 774-1234; www.parkhyatt.com
What could be more exclusive than a Fifth Avenue wedding? The Stanhope Park Hyatt New York's old world style and timeless elegance make this a splendid venue for weddings (only one held at a time), bridal teas, rehearsal dinners, and post wedding brunches. Plan a small party of 10, dinner and dancing for 85, a seated dinner for 120, or cocktails for 150. Elegantly appointed second floor wedding reception rooms overlook The Metropolitan Museum of Art. The main floor Library is a perfect setting for family portraits. Chef Curt Sassak of Melrose will create a delicious menu that reflects the restaurant's contemporary American cuisine. Champagne and chocolate-covered strawberries greet brides and grooms in their complimentary one bedroom suite overlooking Fifth Avenue.

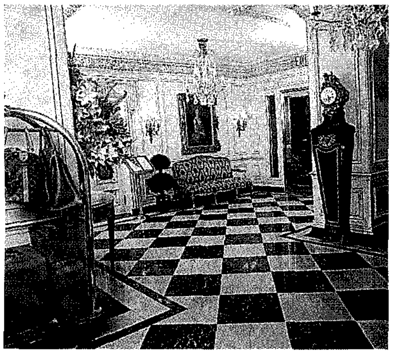
WINDOWS ON THE WORLD

One World Trade Center,
107th floor, 524-7033;
One World Trade Center, 107th floor, 524-7033; www.windowsontheworld.com
If you are looking for a heavenly wedding, no place will bring you closer than Windows on the World.

With its spectacular views, Windows on the World represents quintessential New York glamour. Whether you want an intimate affair for 20 or a grand gala for 550, Windows on the World will make your wedding day special for you and your guests.

For larger parties there are two splendid facilities. The Pinnacle Suite faces north with incomparable views of the New York City skyline. The Ballroom looks south onto the upper Hudson Bay, the Statue of Liberty, Ellis Island, Governor's Island, and the Verrazano Bridge.

In addition to ambience and glamour, Windows on the World has a full staff dedicated to your happiness. Chef/director Michael Lomonaco, co-host of *Epicurious* on the Discovery Channel, will create a menu of vibrant, modern American classics to suit your tastes. A bridal assistant will pamper the bride in her own suite the day of the wedding.



THE STANHOPE PARK HYATT NEW YORK

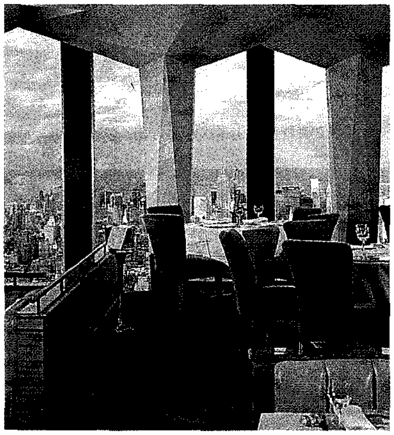


PHOTO: CHRIS LITTLE

WINDOWS ON THE WORLD

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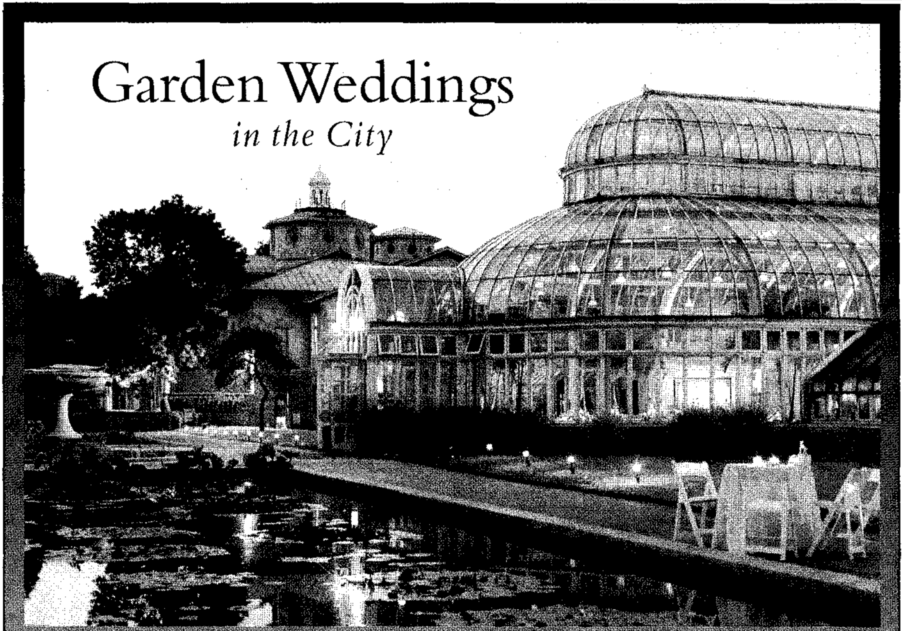
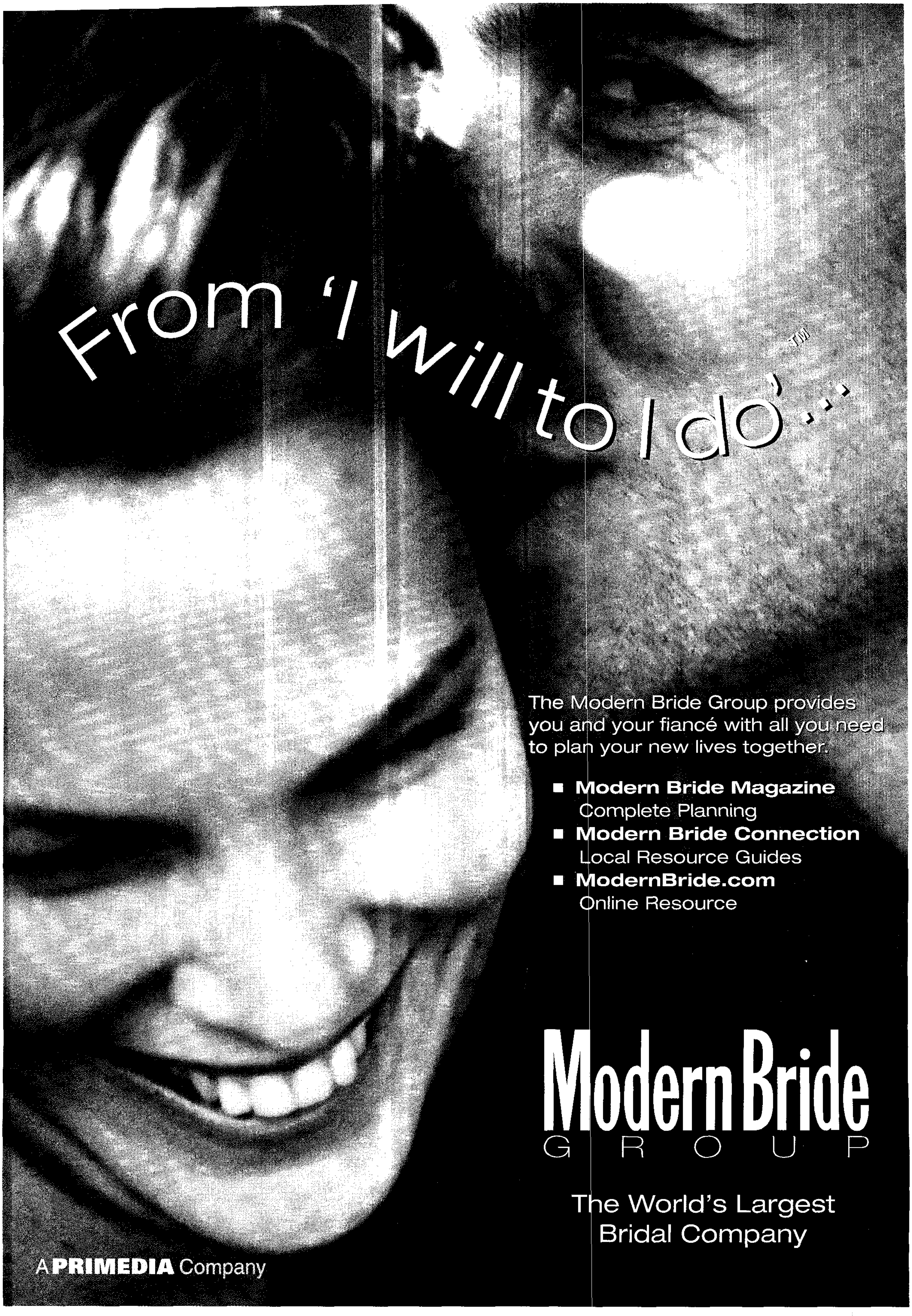


Charles and Sally Krause
Exclusive caterers at the
BROOKLYN BOTANIC GARDEN

Zagat rating: "Quality: 29 Variety: 28 Service: 28 E" (Scale, 0 - 30)
"This team will create a 'flawless wedding' or other fete for up to 300 (or 400 for cocktails); served by an 'accommodating staff', the 'tasty' menus offer American-Eclectic fare and Kosher meals are available." – *1999-2000 Zagat Survey Marketplace*
718.398.2400 www.palmhouse.com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BRIDIE CLARK

Block Party

Empire of the sun: Don't burn through your summer budget on overpriced SPF. These dermatologist-recommended lotions will protect your skin *and* your savings.

YOU'VE GOT THE MESSAGE about the importance of shielding your skin from UVA and UVB rays—unless, that is, you've been living under a rock (where sun protection isn't such a high priority). Choosing the right brand of sunblock, one that's effective and affordable, can be a bit more complicated, so we asked dermatologist Sherwin Parikh to give us his expert recommendations.

Athletes, or those who just sweat like athletes, "want to look for the least-water-based block they can find," says Dr. Parikh. **Shade** SPF 30 ($10.29) comes in an easy-to-reapply spray, and **Clarins**'s Stick Solaire ($19.50) protects sun-sensitive spots like the tip of your nose, your ears, and even your lips—yes, it's a splurge, but it won't run out too quickly. If you're prone to breakouts, Parikh suggests **Eucerin** Daily Sun Defense SPF 15 ($11.59)—and, in general, "avoiding any block which contains oil, lanolin, or propylene glycol." A built-in moisturizer, such as **Neutrogena** Healthy Skin Anti-Wrinkle Cream with SPF 15 ($16.89), is Parikh's advice for those with dry skin. For the fairest of us all, "the numbers are important—look for something greater than 30," says Parikh: **Ombrelle** ($10.19) comes in 40, and **Anthélios** tops out at 60-plus ($35). And what works best for the kids? Parikh recommends **Banana Boat's** waterproof UVA and UVB protectant with SPF 15 ($10.59) and **Coppertone Kids** SPF 30, which is waterproof for six hours ($11.79). His pick for sensitive skin is fragrance-free **Cetaphil** ($10.99 at Cosmetics Plus stores). What about the stuff left over in your closet from summers past? "A year is fine," Parikh says. "Just check that it doesn't contain PABA, which is no longer used in most sunblocks."

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BANANA BOAT
SUNBLOCK LOTION
Coppertone
NEW!
Shade
SPRAY MIST
30
Eucerin
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15
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HEALTHY SKIN

Doctor's orders: This summer, don't leave home without protection.

Clyde's, 926 Madison Avenue, at 74th St. (212-744-5050); Dr. Sherwin Parikh, Tribeca Skin Center, 315 Church St., second floor (212-334-3774).

Picks of the Week

S. Feldman Housewares, Inc., is marking down select pieces of cookware from All-Clad, Calphalon, and Le Creuset by 10 to 40 percent. Cutlery from Wüsthof-Trident is 20 to 40 percent off, and Miele canister vacuum cleaners are $100 to $150 off retail ($500 to $1,000, plus a free HEPA filter worth $70). *1304 Madison Ave., near 92nd St. (212-289-7367); A.E., M.C., V.; 5/21-6/17.*

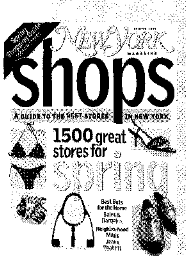
Nicole Farhi's sample sale has T-shirts, sweaters, dresses for mostly 75 percent off retail. *14 E. 60th St., second floor (212-421-7720); Wed.-Thurs. 10-6; 5/23-5/24.*

Flatiron Workshop's basic T-shirts are $5 to $10 (normally $40 to $60), and summery blouses, sold at Barneys and Bendel's, are now $30 to $60 (down from $125 to $200). *53 W. 21st St., third floor (212-924-8795); cash or check; Wed. 10-9, Thurs. 11-5; 5/23-5/24.*

Gerard Yosca's preppy ribbon bracelets, beaded necklaces, hair clips, ponytail holders, enamel shell earrings, and other accessories, sold at Bergdorf's, Saks, and Scoop, are 50 to 80 percent off retail. *39 W. 38th St., tenth floor (212-302-4349); cash only; Tues.-Thurs. 10-6; 5/22-5/24.*

Giorgio Armani and **Emporio Armani** eveningwear, sportswear, and suits are 90 percent off retail at Woodbury Commons. A dress that was $2,640 is now $264. *Woodbury Premium Outlets, Route 32, Central Valley, N.Y. (845-928-9400); A.E., M.C., V.; Mon.-Sat. 10-9, Sun. 10-8; 5/24-6/17.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.



Check out **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photograph by Kenneth Chen.

Beauty

BETH LANDMAN KEIL

Hot Heads

For some, salons, even the swanky ones, are just kind of . . . public. Enter hairstylist Charles Worthington, a sweet-faced Brit with five London salons and a best-selling product line sold at Sephora and Bloomingdale's. Recently, Worthington took a New York apartment (a white penthouse in Chelsea with a stunning view), and for a few days every month, he jets in to see private Stateside clients. These fashionable few—*Allure* editor-in-chief Linda Wells is a fan—are picked up in a Mercedes, delivered to his doorstep, fed a light gourmet lunch, and returned home looking *that much* better. Such private pampering carries a hefty ($750) price tag, but look at it this way: It's far more reasonable than a first-class ticket and a night at the Sanderson. (To schedule, call Jennifer Wolinetz at 212-935-1558, extension 230.)

AMY LAROCCA

Spray and Glo

Remember those spray-on hair lighteners we used to toss in our beach bags? They provided a quick and cheap way to go blonder, sure—but eventually there came that dreaded orange halo. The new lightening gels are designed to brighten your locks without the brassiness, and provide more control than those old-fashioned sprays. Next month, KMS is introducing Solar Power Highlighter ($12.95 at select salons), an aloe-and-lime-infused product that works gradually in the sun, and John Frieda has just launched Sun Streaks, a heat-accelerated gel that contains peroxide and is activated by the sun or a hair dryer, and Lemon Lights, a less dramatic natural lightener that contains fresh lemon (both $6.50 at Duane Reade and CVS stores). Whichever you choose, it'll buy you some welcome time off from those long, costly hours spent with foil in your hair.

KMS
COLOR VITALITY
solar power highlighter

Union Flair

They finally finished that endless construction around Union Square—and now it's really getting the beauty treatment, with a new spate of spas. Last month saw the arrival of Brigitte Mansfield (37 Union Square West; 212-366-0706), a high-glam white-carpeted loft with giant windows overlooking the park (pictured). The emphasis is on luxe, like a massage with aromatic oils from Paris, body scrubs with crushed marble, and facials finished with caviar cream. Body Central (99 University Place; 212-677-5633), which focuses on health and relaxation, opened back in '99 but has expanded its services and now offers fourteen different kinds of massage, including sports, shiatsu, even fertility and menstrual-health, along with pilates and nutritional counseling. The sparkling six-month-old Acqua Beauty Bar (7 East 14th Street; 212-620-4329) has a roster of Eastern therapies such as Tui Na and Qi Gong massages, a Chinese herbal facial, and scrubs with salt-roasted bamboo, in addition to more traditional treatments. Rice paper lines the walls at the spanking-new Heesoo Beauty (114 Fourth Avenue; 212-995-1707). All massages come with back exfoliations, and pedicure options include mud packs and aromatherapy. Now, if only Union Square–lovers could get rid of that piece of art regurgitating steam into the park.

Editor's Pick

Purple's Reign

BOURJOIS
FORMULE CALCIUM ET VITAMINE
VERNIS ANTI-CHOC
HR HELENA RUBINSTEIN
RITUAL COLOR
LE VERNIS NAIL COLOUR
CHANEL

It's a fashion conundrum: What color polish will work with both a preppy-pink shirt-dress and a punk-inspired grommetted mini? Try a pedicure in violet—it's girly but has a bit of an edge. Among the most flattering shades are the lavender-tinged Pulsion Sugar Impulse from Chanel ($16 at Saks Fifth Avenue and Bloomingdale's), Bourjois's lightly metallic Mauve Gourmand ($8.50 at Macy's and Sephora), and the plummy Boop from Helena Rubenstein ($15 at Helena Rubenstein, 135 Spring Street; 212-343-9963). Says pedicurist to the stars Deborah Lippmann, "You have to be pretty adventurous to wear purple, but with a tan it's killer."

Photographs: clockwise from top, Kenneth Chen; Antonis Achilleos (2). Illustration by Frank Montagna.

SHYAMA PATEL

NewYorkShops

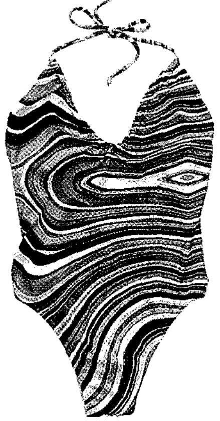
Tie One On

Whether you fry on Fire Island or on your fire escape, you'll look like a million bucks in this summer's flashy, graphic swimwear.

Chanel, $290 at Bergdorf Goodman and Chanel (15 East 57th Street).

Chloé, $175 at Bergdorf Goodman.

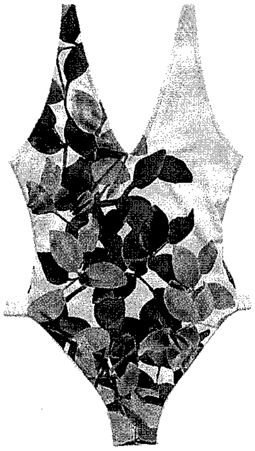
Ralph Lauren, $128 at Bloomingdale's and Polo Ralph Lauren (867 Madison Avenue, at 72nd Street).



Paul Smith, $120 at Barneys New York.

Moschino, $135 by special order at Saks Fifth Avenue.

Christian Dior, $395 at Christian Dior (21 East 57th Street).

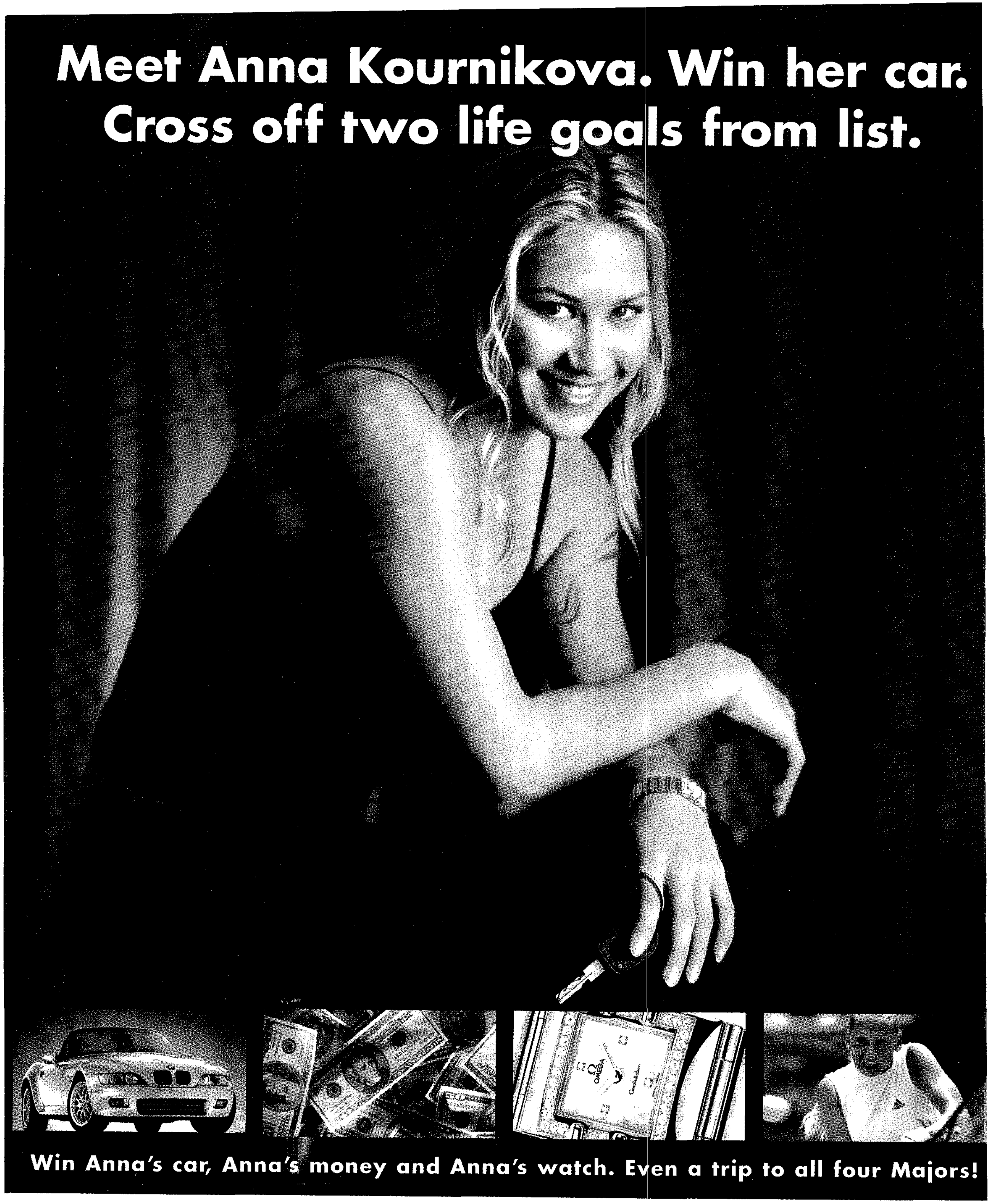


Giorgio Armani, $425 at Giorgio Armani (760 Madison Avenue, at 65th Street).

D&G, $135 at D&G (434 West Broadway).

Iceberg, $98 at Henri Bendel.

PHOTOGRAPHED BY ANTONIS ACHILLEOS



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LYCOS

cue

Critics and Listings

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Pearl Harbor

Opens May 25

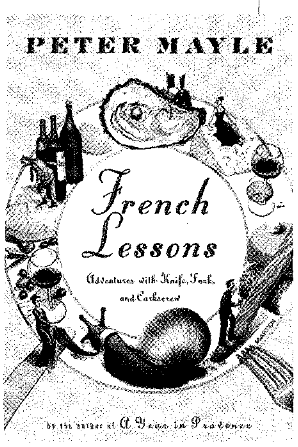
A cowboy's in the White House, and 5,000-pound SUVs are selling like mad: it's an American pride kinda summer. And Hollywood feels the need to remind us who won the war. Ben Affleck stars with Josh Hartnett (pictured, right and left) in a blockbuster so heavily hyped, it's anything but a sneak attack. (See page 108.)

Books

French Lessons

By Peter Mayle; Knopf; $24

That year in Provence has become a decade, and Peter Mayle's little Gallic-and-garlic book has become a franchise. Armchair diners will doubtless find the fourth volume—subtitled "Adventures With Knife, Fork, and Corkscrew"—as tasty as ever.


PETER MAYLE
French Lessons
Adventures with Knife, Fork, and Corkscrew
by the author of A Year in Provence

Nightlife

Ike Turner

At the Village Underground

If you're the guy who *invented rock-and-roll*, you have to behave pretty badly to maintain your bad-ass cred. The man who did both plays a rare New York show on May 22. Just don't get in his way. (See page 132.)

Best of the Week

Classical Music

Music for Eternal New Yorkers

The Goldman Memorial Band

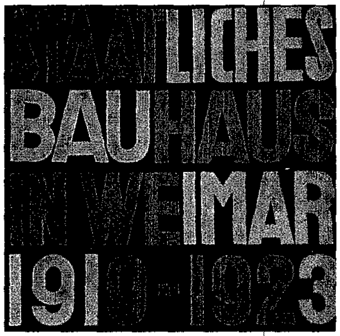
If the venue doesn't spook you, it'll be lovely: On May 28, a concert-band Memorial Day gig at Brooklyn's Green-Wood Cemetery. Leonard Bernstein and James Weldon Johnson are on the program—and are among Green-Wood's long-term tenants. (See listing, page 131.)

Theater

Tick, Tick . . . Boom!

At the Jane Street Theatre

Rent's Jonathan Larson, who famously died on the eve of his musical's opening five years ago, left behind one more finished show, the story of a struggling composer-lyricist. It finally reaches the stage this week, with a little aid from *Proof* playwright David Auburn. In previews starting May 23. (See page 113.)



Art

Print, Power, and Persuasion: Graphic Design in Germany, 1890–1945

At Bard Graduate Center

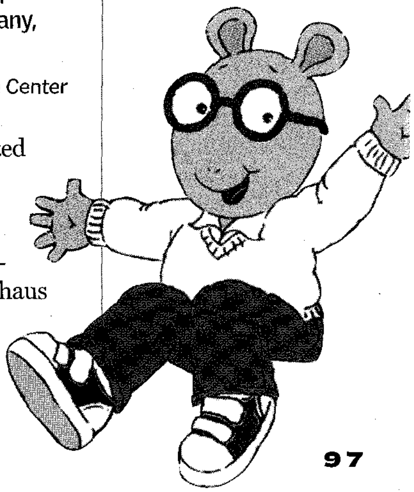
The sophisticated machine-age images that reached their greatest expression in the Bauhaus era—and eventually got the artists exiled and suppressed in favor of Nazi "realism"—still pack a punch 70 years later. (Pictured, *Staatliches Bauhaus in Weimar, 1919–1923;* see listing, page 120.)

For Kids

Arthur's World

At the Children's Museum of Manhattan

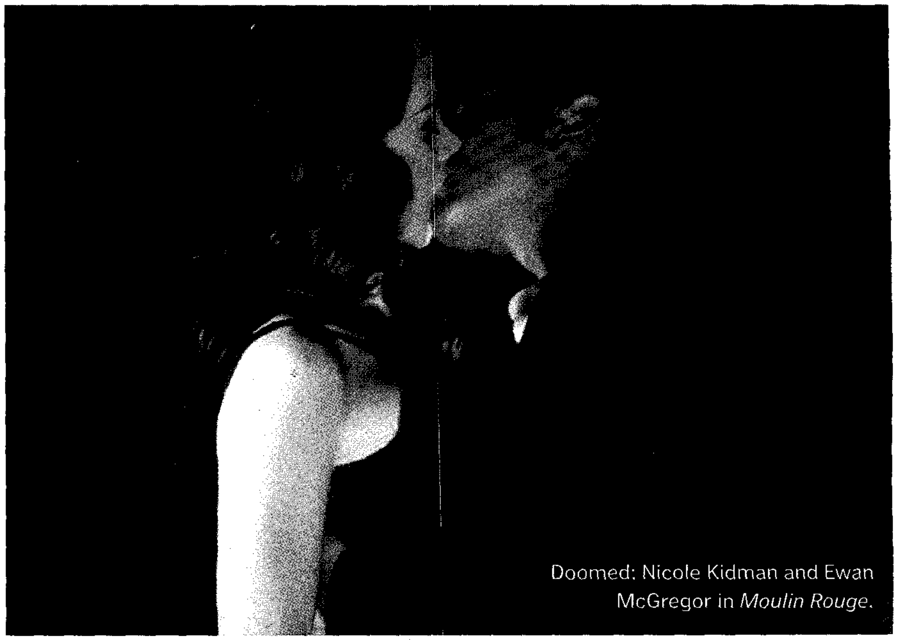
The nicest aardvark on PBS celebrates his 25th birthday with a CMOM exhibit. Original art by Arthur's creator, Marc Brown, plus, after June 29, weekend performances of *Arthur Builds a Treehouse*. Starts May 25. (See listing, page 138.)



Photographs: clockwise from top left, Andrew Cooper, SMPSP; Bruce White; courtesy of PBS.

Red Alert

A supercharged mix of Busby Berkeley, *La Bohème,* and *Tommy*-style filmmaking, *Moulin Rouge* doesn't so much honor movie musicals as frag them.



Doomed: Nicole Kidman and Ewan McGregor in *Moulin Rouge*.

BAZ LUHRMANN'S **Moulin Rouge** is being trumpeted by its creator as not merely a musical but, indeed, the Second Coming of the musical. Luhrmann is not a shy auteur; his previous film, starring Leonardo DiCaprio and Claire Danes and set in a kind of alternative-rock-video Miami Beach, was titled *William Shakespeare's Romeo + Juliet,* but although the Bard's words were bandied about, it might more accurately have been called *Baz Luhrmann's Romeo + Juliet.* I spent the entire movie fighting off the youth-pandering psychedelia in a vain attempt to locate the language, the performances. In *Moulin Rouge,* which is set in the Montmartre section of fin-de-siècle Paris, Luhrmann is once again in attack mode: He may think he's resuscitating the musical genre, but it's more like he's stomping it.

Christian (Ewan McGregor) is the doomed poet who narrates his sad, *Camille*-like tale of how he lost the love of the courtesan Satine (Nicole Kidman), the star of the celebrated dance hall Moulin Rouge. We first see Satine descend from the hall's ceiling by trapeze as she proceeds to wow the ravenous crowd with "Diamonds Are a Girl's Best Friend" and "Material Girl." The tone is set: flagrant neo-kitsch. And this is one of the film's *milder* episodes. Luhrmann is a student of Busby Berkeley at his most high-fructose as well as the tutti-frutti tradition of Bombay musicals, with their berserk wriggling and instantaneous breaking-into-song. He makes one long for the relative sedateness of the Ken Russell who made *Tommy.* Luhrmann hauls in everything from Rodgers and Hammerstein to "Nature Boy" to "Roxanne" to LaBelle's "Lady Marmalade," and the songs tend to segue into one another, medley-style. It's like being trapped inside a fever dream of Oscar-night production numbers.

Moulin Rouge
Directed by Baz Luhrmann; starring Nicole Kidman and Ewan McGregor.

Angel Eyes
Starring Jennifer Lopez. See Movies listings for details.

Although McGregor and Kidman do their own singing, they seem vaguely disembodied when they warble—not so much because of technical difficulties but because the emotions don't seem to be emanating from the person. Christian and Satine are meant to be pop archetypes, and so is everybody else in the movie, including Jim Broadbent, bobbing about in an inflated suit as the nightclub's impresario, Harold Zidler, and Richard Roxburgh's Duke, with his twitchy mustache and his penny-dreadful designs on Satine. John Leguizamo plays Toulouse-Lautrec, sans paintbrush, as the Elmer Fudd–sounding ringleader of a gaggle of bohos. None of these characters resonates even as an archetype because Luhrmann is too busy trying to ram them down our throats. Fellini at his most orgiastic never gave us so many lurid close-ups of grease-painted cavorters and plug-uglies. And this is a movie that pretends to be making some kind of fashion statement! Even Nicole Kidman has a fright-night pallor: dark-rimmed eyes, fire-truck-red lips, bone-white complexion—all this *before* she gets consumption.

Luhrmann can't be criticized for not achieving what he set out to do. *Moulin Rouge* has the awful completeness of a fully realized bum vision. How could anybody who seriously wanted to revive the movie musical be so tone-deaf to the reasons why we love musicals in the first place? His movie is reminiscent of those bygone behemoth attempts to revive silent slapstick comedy, such as *It's a Mad Mad Mad Mad World,* in which an overload of antics replaced inspiration. *Moulin Rouge* references just about every splashy forties musical ever made, plus quite a few others, but what's missing is the simplicity of spirit that gave the best musicals their transcendence. There's

Photograph by Sue Adler.

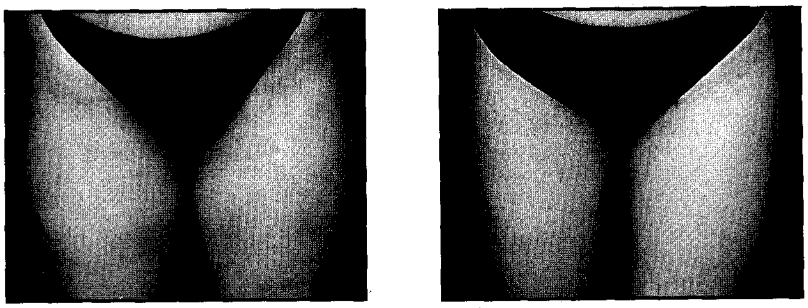
een a lot of blather over the years bout how the movie musical is a dead enre, deader than the Western or the rivate-eye picture. We are supposed to e a culture that has lost its innocence; ve can no longer sanction watching eople suddenly break into heartfelt ong. And meanwhile, music videos are he lifeblood of MTV, and on Broadvay, *The Producers* is beginning to lwarf Fort Knox. (It will probably ome full circle and end up as a movie.) wo of the greatest musicals ever ilmed, *Yentl* and *Pennies From Heav-n,* came out in the eighties, which is ot exactly the Ice Age. If not much has een done in the movies since then, urely that is more a consequence of ommercial cowardice than of audince antipathy. There is certainly no ack of singing stars from the worlds of ock and rap or Broadway or cabaret.

Luhrmann is not wrong in believing hat new ways have to be dreamed up o connect the musical with a new noviegoing generation, but what he's lone in *Moulin Rouge* is to scavenge ll the old ways and then turn up the eat, burning away any honest feeling. He gives you way too much of what ou didn't really want in the first lace: soulless high jinks. Jim Broadent's impresario is fond of saying The show must go on," but must it go n and on and on?

ENNIFER LOPEZ PLAYS A TOUGH CHICAGO op in **Angel Eyes**, but—maybe it's me—he wears her bulletproof vest as if it vere a fashion accessory. Opposite her is im Caviezel as a glassy-eyed wanderer vho saves her from a thug's bullet and ecomes her loving soul mate. Caviezel nanages to keep his faint growth of eard looking perpetually faint, and ather chic. Together, Lopez and Caviezel make quite a pair. Sorrowful et hip, they seem to be inventing a new nood: designer melancholia. (Caviezel lready pioneered his persona in *The hin Red Line.*) Director Luis Mandoki nd his screenwriter, Gerald DiPego, are lso responsible for the Kevin Costner nspirational sobfest *Message in a Botle;* their other credits include *When a Man Loves a Woman* and *Phenomenon.* It's high time they founded a religion.

n brief: TSUI HARK'S **Time and Tide** IS A angster extravaganza that makes almost no narrative sense whatsoever—even, I gather, to the filmmaker. No matter: It's an opulent, if instantly disposable, kinetic joyride. ■

Now You See It...Now You Don't!



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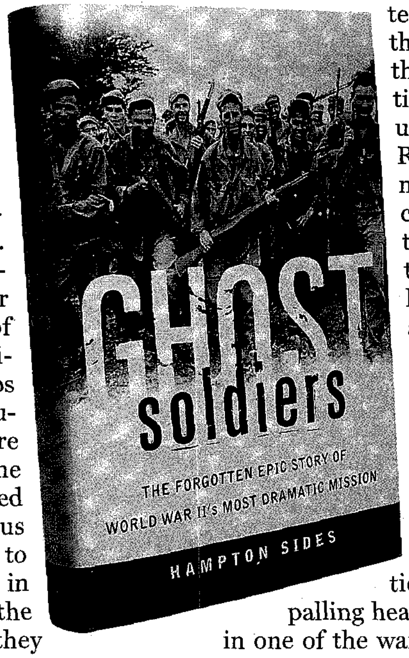
Generation Vets

While the old soldiers fade away, World War II has become our new cultural theme park. But don't let Greatest Generation–itis put you off this heroic tale.

The subtitle of **Ghost Soldiers: The Forgotten Epic Story of World War II's Most Dramatic Mission** is a bit of a fib. Not, to be sure, the "most dramatic" part: Few stories are as gripping as the one that Hampton Sides tells here, about the daring, against-the-odds liberation of 500 American POWs from the hellish Cabanatuan prison camp in the Philippines during the closing months of the war in the Pacific. But "forgotten" is something of a stretch, given that the raid on Cabanatuan received a detailed, book-length treatment from the prolific historian William B. Breuer just seven years ago.

So why "forgotten"? It's true that Breuer's book, published by a relatively small press, didn't have the benefit of huge publicity and is now out of print: Out of sight, out of mind. It's also true that Sides's publisher, Doubleday, may be suffering from a convenient memory lapse, since it has a vested interest in suggesting that its author "discovered" this "forgotten" incident. ("For fifty-five years the men of Cabanatuan—prisoners and raiders alike—have waited for their story to be told," the book's promotional material declares.)

And yet if what's really been forgotten here isn't Cabanatuan but Breuer's book about it, it's not hard to see why. Breuer's *The Great Raid on Cabanatuan* came out in 1994, before *Saving Private Ryan*, before *The Greatest Generation* and *Flags of Our Fathers*, before the big, Tom Hanks–anointed push for a World War II Memorial in Washington, D.C., before this weekend's blockbuster *Pearl Harbor* hits theaters. Before, in other words, nostalgia for World War II became really big. Seven years ago, most of the men of Cabanatuan would have been in their mid-seventies; today, they're looking at their mid-eighties—a big difference. Now that the generation of those who fought is dying, their stories seem more fragile, more worthy of preserving.


GHOST Soldiers
THE FORGOTTEN EPIC STORY OF WORLD WAR II'S MOST DRAMATIC MISSION
HAMPTON SIDES

This seems especially true of the story Sides wants to tell. The fall of the Philippines in December 1941 stranded tens of thousands of American and British troops on the Bataan Peninsula; forced to endure horrific privations, the prisoners were marched on foot (the infamous Bataan Death March) to various prison camps in the area, where the "ghost soldiers," as they ruefully called themselves, were subjected to treatment for which the word *barbaric* seems, even 60 years later, too polite an adjective. Then, in 1945, true to his famous promise, MacArthur returned to the Philippines for a final onslaught against the Japanese. As the U.S. Army advanced, however, it became clear that "a certain fragile obstacle" stood in the way: 500 POWs still languished in the worst of the camps, Cabanatuan. Fearful that the Japanese would slaughter these remaining prisoners in the face of an imminent U.S. victory (a description of one such POW massacre at another camp constitutes the book's harrowing prologue), Army high command dispatched a group of 121 Rangers on a highly secret mission: to attack the camp and liberate the prisoners in the dark of night—with several hundred Japanese guards in the camp, and nearly 8,000 stationed just a few miles away.

Sides creates narrative tension and momentum by interspersing scenes from the narrative "present"—the meticulous preparations for the raid in January 1945 by the Rangers' colorful commandant, Henry Mucci—with an account of the POWs' lives between 1942 and their liberation. The latter is a saga that's all the more harrowing for being so unsensationally told; Sides knows enough to let the details speak for themselves. In the camps arbitrary executions (often by decapitation), torture, and appalling health conditions resulted in one of the war's grimmest statistics: Whereas only 4 percent of Allied POWs in German camps perished, 27 percent of those in Japanese camps died. In particular, the horrifying effects of the malnutrition and all-too-easily preventable epidemics that Sides describes here—"antique diseases that had long since been conquered by modern medicine rose out of the latrines for an encore performance"—will haunt you long after you finish the book. The Cabanatuan POWs were so wasted that some Rangers slung two at a time over their backs during the rescue.

Ghost Soldiers
By Hampton Sides.
Doubleday. 342
pages. $24.95.

Though you'll get absorbed in Sides's dual plot line—I read the whole thing straight through in one day—there are some problems. Irritatingly, the author offers no notes and only in his acknowledgements does he point out which survivors he interviewed and what books he drew his narrative from. (Donald Knox's 1983 oral history *Death March: The Survivors of Bataan*, a book he cites, is worth singling out.) For a book that claims to be restoring a lost episode to the official record, less casual documen-

Photograph by Liz Steger.

ation would have been nice.

Still, the real draw of this book is n the power of its irresistible tale. ides expertly creates texture by veaving into his double narrative ome more personal, more emotional ignettes that add color and pathos. here are thumbnail sketches of various Rangers, especially the endearngly grandiose Mucci, nicknamed Little MacArthur"; of prisoners such s Tommie Thomas, a young Midvesterner who worked on an imagiary house in his mind's eye to keep rom going crazy; of other characters vhose stories became linked, howevr bizarrely, with that of Cabanatun. Of these, none is more colorful han that of "America's Mata Hari," a emale spy named Claire Phillips and nown to the camp's inmates only as High Pockets." Posing as an Italian ational and using the alias Clara uentes, Phillips gathered intellience from drunken Japanese offiers at the nightclub she ran—while nanaging to send care packages to he POWs at Cabanatuan.

All this is so mesmerizing that vhen the raid itself comes, it feels alnost like an anticlimax. And how ould it not? The entire raid lasted nly 28 minutes, with a scant four Alied casualties (two Rangers, two POWs) to nearly 1,000 Japanese lead. (The "element of surprise," vhich obsessed Mucci and his lieuenant, Robert Prince, clearly paid ff.) But the odd lack of a big-bang limax here allows you to focus all the nore on the real themes of this story: ointless suffering and cruelty, grueling hard work, and the apparently inxhaustible capacity to hope. If *Pearl Harbor* ends up being as big a blockuster as everyone predicts, it won't ecessarily be because of Ben Afleck's cheekbones, Kate Beckinsale's issome figure, and Faith Hill's theme ong, already thumping away on Top 40 stations across the country. Once, he books and oral histories about World War II complemented the living presence of those whose stories hey told. The recent explosion of interest in the war marks the moment at which ownership of World War II, and of its meanings and narratives, is being passed to a generation that did not know it. *Ghost Soldiers*, well-crafted and feelingly told, is an earnest response to the most crucial duty imposed on us by war, which is never to forget. ■

cue

ARCHITECTURE JOSEPH GIOVANNINI

Franks, a Lot

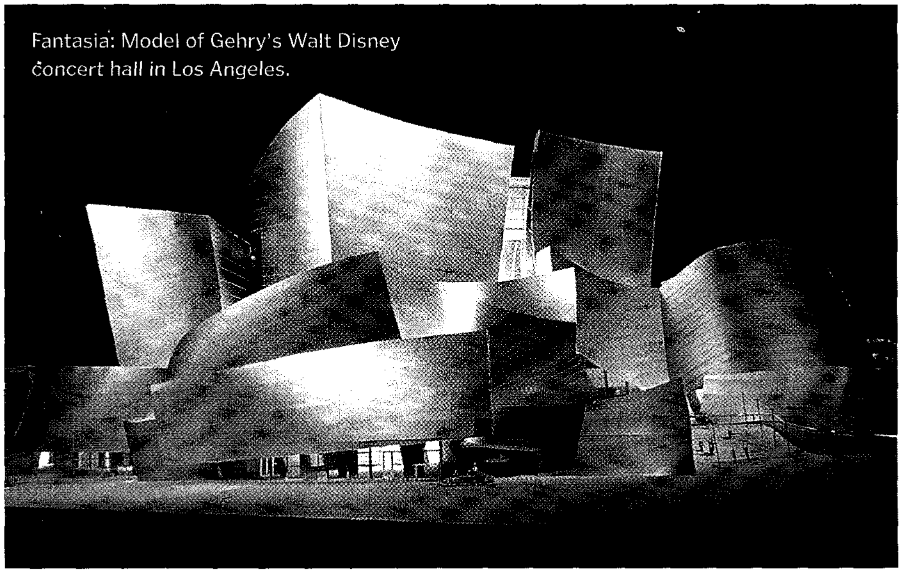
Frank Lloyd Wright's Guggenheim offers both a context and a critique of Frank Gehry's evolution into the compleat architect.

TWENTY-FIVE YEARS OF FRANK Gehry façades, each a work of art, now occupy the niches on the ramps of Frank Lloyd Wright's Guggenheim, and then there's the installation. In the great atrium, Gehry unfurls wide bolts of gossamer chain link that sail through the space. Outside on the upper terrace, he erects billowing canopies against the tall, blocky addition, taking the serene curves of the Gugg to a more riotous place. Gehry's interventions work beautifully here because his curves play against Wright's, and because Gehry's work is rooted in the installation art of the seventies. Then, as now, an artist groupie, he saw his buddies cant walls, rip holes through roofs, and mist spaces with scrim. They taught Gehry to work hands-on, to forsake the control endemic to drafting tables fitted with parallel rules and protractors, to cultivate wildness, rawness, and intimations of chaos. A weekend sailor, Gehry wondered how to design the space between the mast and a spinnaker blown full by the wind, and he shows us just how with this brilliant installation: Gehry sculpts.

Princeton scholar Beatriz Colomina writes in the catalogue for **Frank Gehry, Architect** that Gehry's work has no stable meaning and that therefore definitive interpretations can't hold. Perhaps. But the show presents a clear path, at least, through this protean career, which started, really, as Gehry turned 50. F. Scott Fitzgerald said that great artists spend their careers elaborating a single idea. Gehry has had two, the first coming out of installation art applied on an architectural scale; the second resulting from his long dalliance with the fish as inspiration for his approaches to form and space.

Frank Gehry, Architect
Retrospective at the *Solomon R. Guggenheim* Museum through August 26.
See Museums listings for details.

Curated by Mildred Friedman and J. Fiona Ragheb, the show nails idea No. 1 at the start of the second ramp by featuring his famous Santa Monica house of 1978, designed as though a half-dozen of his artist friends had riffed the once sweet Dutch colonial bungalow. The curators may omit the leaping Fishdance restau-



Fantasia: Model of Gehry's Walt Disney Concert hall in Los Angeles.

hotograph by Whit Preston, courtesy of Frank O. Gehry & Associates.

rant in Kobe (1987), where Gehry first acquired his confidence in building compound curves with the aid of a computer, but they inaugurate the third ramp with the Vitra Design Museum outside Basel (1989), a turning point for Gehry, where he lops off the fish tail and head to develop the torso into turbulent abstractions. With the Disney concert hall in Los Angeles, he employs a program used in airplane design, and previously unbuildable complexities multiply exponentially in one of the century's great break-out designs (leading directly to Bilbao). The curators start the fourth ramp with the Lewis house (1995), where—after seeing the deeply involuted fabrics of medieval sculpture on a trip—he explores the waves that are the basis of his current work.

The curators of this very robust, multimedia retrospective display high-kicking Broadway showmanship, giving pride of place to large models fronted by Gehry's spectacular façades. The price of the pizzazz, however, is the visual prejudice of seeing only the good profile. In a Gehry building, it always pays to look around the back, where his careful compositions part to reveal the constituent organization. In the Jay Chiat house in Telluride, the Weisman art museum at the University of Minnesota, and the proposed Performing Arts Center at Bard College, the flowing forms out front mask the conventional blocks with which he masses the interiors. The blocks don't really melt, even though the streaming ribbons seem to imply liquid space inside. In more recent buildings, such as the School of Management at Case Western Reserve University, the façades do start invading the building, carving out highly spatial interiors. Still, the façade remains the generator.

In this show, a meeting of architecture's two Franks, Wright's Guggenheim stands as an object lesson critiquing Gehry's work and design process: Wright did not subordinate the plan and the cross section to a sculpted exterior, and his spinning bowl of space reminds us that the interior motivates the design as much as the top outside. This exhibition allows them to chat across time. Will Gehry absorb Wright's example in the new Guggenheim proposed downtown at the foot of Wall Street? So far the models look great on the outside, and promising inside. Gehry is tantalizingly close to becoming the complete architect that Wright was. ■

Guten Morgen

It's among the best work Peter Martins has ever done for the NYCB—but is *Morgen* too much of a good thing?

PETER MARTINS'S NEWEST BALLET, called *Morgen*, after one of the ten Strauss lieder to which it's set, is arguably the most attractive work he's created for the **New York City Ballet.** Through six figures shown, serially, in the nine different male-female pairings possible to them, it explores the world of intimate, exclusive bonds.

Darci Kistler portrays a luminous creature, almost an incorporeal one, floating in and out of Jared Angle's arms, forever beyond his grasp, an inspiring muse. Janie Taylor is the embodiment of lush, daring motion dominated by tricky, impetuous lifts. (This performance surely proves her a star.) She's introduced in the second duet of the piece, ably partnered by Nilas Martins; the two look like a matched set of dulcet blond angels. Succeeding them is the "dark" couple, Jenifer Ringer and Jock Soto, jet-haired both and here dark—dangerous even—in spirit, revealing the complexities, the difficulties, and the dire consequences of romance. They seem to represent maturity and experience as well as the tragic ambivalence that lies at the heart of any intense relationship.

Then everyone changes partners for another three duets, and once again for three more. Throughout, the aspects of love, let's cal it, that were originally proposed are sustained and amplified. If the rich psychological observation of the piece is its chief virtue, its inventiveness in partnering runs a close second. This facet of classical dance has long fascinated Martins; in *Morgen*, the results of his explorations are, for once, not persnickety or weird but physically and theatrically thrilling.

Alain Vaës, whose décors typically have a strong, disquieting presence, has pierced the dancing ground with five huge, asymmetrically placed pillars un-

The New York City Ballet
Morgen, choreographed by Peter Martins; *Variations Sérieuses*, choreographed by Christopher Wheeldon. At the New York State Theater.

From left, Soto, Kistler, Ringer, Taylor, Martins, and Angle in *Morgen*.

Photograph by Paul Kolnik.

connected to any architectural structure. Martins's choreography uses them deftly, collaborating in a Di Chirico effect. The dancers gaze out from their maze of stone columns and emptiness to the natural landscape of trees, sky, and lake depicted on the backdrop, blurred like a faraway, unreachable vision. Vaës also designed the ballet's costumes—flowing outfits in cloud-and-water hues suitable to poetic fantasies inspired by the Romantic era. Mark Stanley's delicately calibrated lighting moves from an attenuated dusk to a tender, just-tinged-with-rose dawn as if there were no night in this imagined world, and no day either, only the hours meant for musing.

The structural flaw that mars the ballet is so obvious, one can only assume that Martins, ordinarily astute about technical matters, chose to leave it uncorrected. Be that as it may, nine pas de deux in succession is more than the viewer can absorb. Granted, Martins establishes the women's individual temperaments admirably—and in dance terms, not just through appearance and acting. (The men, more deft means of support than fully developed personalities, are necessarily less distinct presences, but still adequate to the occasion.) Even more to his credit, Martins makes clear the emotional weather of the relationship described by each duet. But a spectator can hold only so much in memory and is unlikely to retain more than the first three rounds; the succeeding material begins to blur. Then, by No. 7, we start wanting something else to happen and chafe at our long-unfulfilled anticipation of having the connection among all the players defined.

Martins faces up to that issue only with the final song—and flubs it. The six figures meet and greet (barely), change partners (as if to acknowledge past history), briefly form a twined, all-girl circle that the menfolk shadow uneasily, and then go their respective ways. New York City Ballet fans, bred on the exquisitely delineated social structure of Balanchine's *Liebeslieder Walzer* and Robbins's *Dances at a Gathering*, are bound to find Martins's vague conclusion disappointing.

The soprano Elissa Johnston made a fine job of the singing, under the baton of Grant Gershon. One might question the suitability of the Strauss lieder to dancing, self-contained as they are and largely devoid of dance rhythms, but I am not going to be that one.

Morgen had its premiere on the company's Balanchine-less gala program, where it was paired with a second new ballet, Christopher Wheeldon's *Variations Sérieuses*. Wheeldon has just been appointed New York City Ballet's first resident choreographer in an official confirmation of the confidence the company—indeed, much of the dance world—has in his abilities and promise. This is a confidence I don't share, and Wheeldon's latest effort only increases my recalcitrance.

Variations Sérieuses is set to Mendelssohn piano pieces, adapted and orchestrated for the occasion by Mack Schlefer. Essentially, it's a ballet about a gimmicky set. The illustrator Ian Falconer has designed a small toy theater-style stage, complete with dusky-orange curtain and ring of glowing footlights, that we see from the side, as if we were standing in the wings, looking crosswise at a skewed angle into the wings opposite. The choreography spins that hackneyed tale of backstage life—the dewy aspirant (Alexandra Ansanelli) realizing her dream of replacing the arrogant prima ballerina (Maria Kowroski) who is hoist with her own petard. The story, which desperately needs an original twist, is peopled with a caricature gallery of types native to the turf: the fanatical ballet master, the perpetually faceless corps de ballet, support staff with assorted agendas, et al. And of course the performance these figures finally present is meant to be a gentle spoof of the traditional repertory—one, it should be noted, that has never been NYCB's. Wheeldon fails to animate any of this stuff with originality or conviction.

Throughout, the tone of the piece is grievously uncertain. At times, it aspires to a condition—impossible to achieve today, really—of ingenuous sweetness. Elsewhere, it would, apparently, be witty, even sardonic, if only it could summon the daring and skill. And, to gum up the works, there's Wheeldon's persistent desire to charm. Well, Falconer's toy theater is certainly beguiling—for about five minutes. Then, dammit, we want some understanding of how we're to take what we're looking at, some characters and action that engage our imagination, and, better yet, some real dancing. ■

IN BRIEF: TELEVISION

JOHN LEONARD

3rd Rock From the Sun (MAY 22; 8 TO 9 P.M.; NBC) takes a whole hour to wave good-bye, with lots of Elvis Costello. Maybe now John Lithgow will find meaningful work. Again.

Hostage Negotiator (May 22; 9 to 11 P.M.; USA) would seem to suggest that the troubles of Job are a kind of deep-pore cleansing. The more terrible things that happen to FBI agent Gail O'Grady—her husband is a crook; the bureau fires her when she refuses to testify against him; a maniac tries to run her off the road; and her children are taken hostage in the department store whose security she has been hired to ensure—the more beautiful she becomes.

Laughter on the 23rd Floor (May 26; 8 to 9:45 P.M.; Showtime) is Neil Simon's fond remembrance of Sid Caesar and *Your Show of Shows*, with Nathan Lane reprising his Broadway role as the volatile comic genius Max Prince; Richard Portnow as his supportive older brother Harry; Mackenzie Astin, Dan Castellaneta, Victor Garber, Peri Gilpin, Zach Grenier, Mark Linn-Baker, and Saul Rubinek as the supremely neurotic writers; and various empty network suits. Richard Benjamin directs, as he did *My Favorite Year*. Then stay tuned for . . .

Hail Sid Caesar! The Golden Age of Comedy (May 26; 9:45 to 11:05 P.M.; Showtime), in which Caesar himself, plus Simon, Mel Brooks, Woody Allen, Larry Gelbart, Carl Reiner, Mel Tolkin, and Nanette Fabray, recall 39 shows a year for ten years—before Lawrence Welk drove them off the air. Best of all are digitally restored classic sketches like the Bavarian clock.

Sister Mary Explains It All (May 27; 8 to 9:15 P.M.; Showtime) is Christopher Durang's revenge on the Catholic Church, as directed for TV by Marshall Brickman, with Diane Keaton in a bravura performance as the gun-waving nun and Laura San Giacomo, Wallace Langham, Brian Benben, and Jennifer Tilly as former pupils who return to the scene of her intellectual crimes twenty years later, in Christmas Pageant drag, to discuss matters like abortion and homosexuality. These young adults are as tedious as Sister Mary is crazy. But Keaton is wondrous.

Say Cheeses

Handcrafted cheese and exotic fondues take center stage at Artisanal; at D'Artagnan, the new foie gras emporium, you can't be too rich or too fatty.

THE BUSINESS OF RESTAURANT reviewing comes with all sorts of salutary benefits. You aren't trapped in an office, for one thing. You are paid to lounge around in elaborate settings while highly trained professionals fawn all over you. You eat for free, and it is your duty (in fact, it is your job) to steal food off other people's plates. But if you're an obsessive eater, like me, there's also a darker, more Faustian side to this bargain. That became clear the other week when I spent several days shuttling between **D'Artagnan** and **Artisanal**, two new establishments built around the same exotic premise. D'Artagnan, run by the partners who own the foie gras purveyor of the same name, has a menu consisting largely of . . . foie gras. Artisanal is the chic new Park Avenue *fromagerie* devoted to the fast-growing cult of cheese. I asked my wife to accompany me on this cholesterol odyssey, but after one visit to Artisanal, she diplomatically took to her bed with a cold. My father, a diplomat by training, was less diplomatic. "My gosh," he said, "that sounds like a near-death experience to me."

He's right, of course, but in this palate-addled town, pure richness has become an endlessly refined commodity, like exotic varieties of Chinese tea. At Artisanal, diners can linger in the fromage "cave," a clean, fluorescent space filled with iridescent wheels of Flixer (from Switzerland), Harbourne Blue (from England), and Drunken Goat (from Spain). There are 200 or so of these esoteric cheeses available daily, according to chef-owner Terrance Brennan, who perfected the art of the cheese cart at his uptown restaurant, Picholine. At Artisanal, however, you can also get a blue martini (blue cheese is in the olives), five types of grilled-cheese sandwiches, and seven kinds of fondue. The fondue might be bacon and Cheddar, or Zamorano with little bits of chorizo, or one of several fondues du jour, like Gouda mixed with Guinness Stout. If that doesn't do you in, on the bistro menu there's a nice Beaufort-cheese-and-bacon tart, six different cuts of steak, and a tasty pig's-trotter plat du jour, deboned and shaped into a tube of the purest, crisp fried fat.

Quel fromage: Artisanal's neo-bistro décor, designed by Adam Tihany.

Unlike D'Artagnan, which is run by legitimate Frenchmen, Artisanal is decorated in the familiar *faux*-brasserie style, with fleets of tobacco cane chairs, lots of exposed tile, and an array of drearily vivid Francophile posters on the wall. The un-cheese menu is a straight brasserie knockoff, too. In between fondues, I tackled a basket of tiny cheese puffs called gougères, a fairly bland steak tartare, and a bowl of delicious escargots sealed in a buttery pastry crust. I thought the main courses were mostly unremarkable except for the pig's trotter, which everyone else at the table found mildly disgusting, and a portion of skate wing, which managed to be tender and chewy at the same time. My first fondue was the Gouda-and-Guinness, which seemed cheesy enough but looked like a creamy vat of crankcase oil. An unlikely mix of Italian Taleggio, pesto, and pine nuts was more sightly and tasted surprisingly smooth. On my final visit, however, the fondue du jour was called "100 cheeses," comprising leftovers and butt ends from the impressive house stock. The result was a greenish-gray bubble-gum liquid, which reduced my friend the cheese aristocrat to a contemplative, scholarly silence. "That's some weird shit," she finally said.

The wait staff at Artisanal are aware of the inherent weirdness of cheese, so they hover around the table, offering soothing instructions, like chemistry teachers guiding students through some mildly complex test-tube experiment. When the actual cheese plate arrives, you are presented with an elaborate tip sheet, complete with cheese names, taste descriptions, the sequence of your particular cheeses on the plate, and even a space for jotting cheese-inspired notes. The cheese aristocrat thought these pretensions were silly and complained that the house selection wasn't nearly interesting enough. But the several plates I sampled were, frankly, delicious, although after fondue and a heavy main course, your senses are so over-

Artisanal
2 Park Avenue
(212-725-8585).

D'Artagnan
152 East 46th Street
(212-687-0300).

Photographs by Patrik Rytikangas.

The dipping point: Artisanal's blend fondue.

oaded that it's difficult to tell a waxy slice of Orb Weaver (from Vermont) from a good wedge of Sonoma Dry Jack (chocoate-rubbed, from California).

This isn't an issue at D'Artagnan, where the foie gras comes in a single, silky variety, served in all sorts of deadly ways. The room looks like a funky tourist restaurant in Europe, with waiters dressed in jaunty native bandannas and a series of stage-prop Three Musketeers artifacts (capes, swords, etc.) hung on the exposed brick walls. My first meal was a dainty foie gras burger, served in all its unctuous richness, without burger meat, on a toasted, tea-sandwich-size bun. I almost managed to eat half of it before moving on to a generous bowl filled with big tubes of penne, interspersed with nuggets of foie gras and mushrooms (porcini, shiitake, and chanterelle), all covered in a savory wild-mushroom sauce. This surprisingly light dish also comes in appetizer form, but if you're feeling reckless, you'll probably want to dive into Les 3 Foie Gras, which is a kind of upmarket pupu platter for cholesterol addicts. It's composed of a simple slab of foie gras au naturel, a gimmicky but tasty invention called Gascon sushi (foie gras rolled in duck prosciutto), and the strangely named French Kiss, which consists of a creamy foie gras mousse stuffed inside a couple of fat, Armagnac-soaked prunes.

Ironically, these are a few of the more temperate items on the D'Artagnan menu. The co-owner is Ariane Daguin, whose father is a renowned chef in Gascony, so the menu is weighted with traditional Gascogne hungry-man foods like cassoulet (with authentic white Tarbais beans, garlic sausage, and fat strips of pork belly), grilled venison ($6 extra for a Rossini–foie gras topping), and hefty joints of duck confit edged with fat. I can't say I made a big dent in any of these dishes, but I did find time to enjoy a set of perfectly broiled quail from the downstairs rotisserie (try the chicken, also, and the authentically gristly country lamb), plus two refreshing summer soups (sweet-corn and a smooth, tart gazpacho). To polish off the $65 foie gras tasting menu, I had to enlist the help of an elegantly trim Parisian friend, who methodically made his way through dabs of rosy-pink foie gras terrine slathered on toast points, followed by a delicate nodule of poached foie gras bathed in noodles and a light mushroom broth. After that came two escalopes of pan-seared foie gras, one with cooked grapes in a Floc wine reduction, and the other flopped on top of a neatly sliced duck breast in more Armagnac sauce.

The Frenchman chased all this down with a bottle or two of '95 Cahros, and when I called for dessert, he didn't bat an eye. At Artisanal, the abundance of cheese tended to dull any urge for desserts, although there were nine of them on the menu anyway; my favorites were the fruit tarts, freshly baked, with the smallest hint of cheese in the crust, and a giant, fin de siècle pot of chocolate fondue, which came with orange-flavored madeleines and special house marshmallows for dipping. At D'Artagnan, you can follow your foie gras burger with cheeses (I didn't) or a yellowy crème Catalane, which is a hearty, custardlike version of crème brûlée from the Pyrenees. There were also dense slabs of chocolate fondant, and an apple croustade with a light, frilly crust that melted to butter in your mouth. At least so said the valiant Frenchman, who consumed portions of both these dishes as the table looked on in horror, plus another half of a sponge-cake baba (soaked in more Armagnac) before decorously putting down his spoon and retiring for the evening. ■

Artisanal 2 Park Avenue, at 32nd Street (212-725-8585). Lunch, Monday to Saturday, 11 A.M. to 3 P.M.; dinner, Monday to Thursday, 5 P.M. to midnight, Friday and Saturday, till 1 A.M. Appetizers, $7 to $20; entrées, $17 to $36. A.E., M.C., V.

D'Artagnan 152 East 46th Street (212-687-0300). Lunch, Monday to Friday, noon to 2:30 P.M. Dinner, Monday to Saturday, 5:30 to 10:30 P.M. Appetizers, $6 to $19; entrées, $16.50 to $26. A.E., M.C., V.

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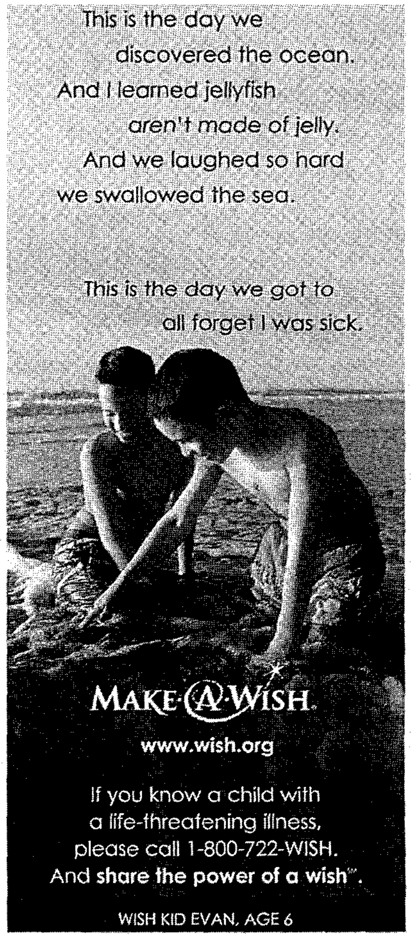


Movies

Edited by Ben Kapla

This Week's Releases

The Man Who Cried
A World War II movie from director Sally Potter that's more about the friendship between two women (Christina Ricci and Cate Blanchett) than battlefield blood-and-guts. Also starring Johnny Depp and John Turturro. (1 hr. 40 mins.; R) • Opens 5/25.

Our Song
Jim McKay (*Girls Town*) wrote and directed this story about three high-school girls over one long summer in Crown Heights. Starring newcomers Kerry Washington, Anna Simpson, and Melissa Martinez. (1 hr. 36 mins; R) • Opens 5/23.

Pearl Harbor
Ben Affleck and Josh Hartnett fight for their country, and for Kate Beckinsale, in Michael Bay's (*Armageddon*) gargantuan film. Also starring Cuba Gooding Jr., Dan Aykroyd, Alec Baldwin, and Jon Voight. (3 hrs.; PG-13) • Opens 5/25.

The Road Home
Zhao Di plays a business man who returns to a small village in rural China to bury his father. Once there, he recounts the story of how his mother, played by Zhang Ziyi (*Crouching Tiger, Hidden Dragon*), and father first fell in love. Directed by Zhang Yimou. (1 hr. 40 mins; G) • Opens 5/25.

Looking for love: Zhang Ziyi in *The Road Home.*

Under the Sun
An illiterate Swedish farmer (Rolf Lassgard) and his mercurial young friend (Johan Widerberg) compete for the love of a housekeeper (Helena Bergstrom) they meet through a personal ad. Directed by Colin Nutley (*House of Angels*). (1 hr. 58 mins.; NR) • Opens 5/25.

New Films

About Adam
Love and marriage reinterpreted by a polyandrous Dubliner (Stuart Townsend) and a torch singer (Kate Hudson) in a comedy from writer-director Gerard Stembridge. (1 hr. 38 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3; UA East

All Access: Front Row, Backstage, Live!
The IMAX concert film features Moby, B.B. King, the Roots, and many more. (1 hr. 4 mins. ; NR) • Loews Imax Theater

Along Came a Spider
Morgan Freeman reprises his role as detective and criminal profiler Alex Cross from *Kiss the Girls* in this foot-draggy but well-plotted crime thriller about an insanely ambitious kidnapper. (Rainer; 4/16/01) (1 hr. 47 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Bayside; UA Movies at Staten Island; YWCA Cine-Club

★ Amores Perros
The debut feature from director Alejandro González Iñárritu is an extraordinary triptych about life and suffering in Mexico City. In each of the three sections, which cross over into one another, the subject is the damage done to people by violence. The entire film is harrowing. (Rainer; 4/9/01) (2 hrs. 33 mins.; R) • UA Union Square; AMC Empire 25 Theatres; Lincoln Plaza Cinemas

Amy
Silence engulfs the daughter of a murdered rock star whose only communication with the world becomes the music she makes. Starring Rachel Griffiths and newcomer Alana De Roma as Amy. (1 hr. 34 mins.; PG-13) • CC Angelika Film Center; AMC Empire 25 Theatres

Angel Eyes
Jennifer Lopez plays a Chicago cop who wears her bulletproof vest as if it were a fashion accessory and Jim Caviezel is the glassy-eyed romantic who saves her life and sports a chic, faint beard. Together they go in for a lot of designer melancholia en route to true love. (Rainer; 4/28/01) (1 hr. 47 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA Gemini; Loews 84th Street; Magi Johnson Harlem USA; New Coliseu Nova; Bay Plaza; Concourse Plaza Whitestone; Canarsie; CO Kings Plaza Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movie at Sheepshead Bay; Centre Sunnyside Jackson Triplex; Main Street Cinemas Plaza; UA Astoria; UA Crossbay; U Movieworld; Atrium; UA Movies a Staten Island

Blow
Johnny Depp stars as the real-lif drug dealer and junkie Georg Jung, and the movie tracks hi from the late sixties, when he wa riding high, through four decades ending in his incarceration. Th filmmakers are torn between celebrating George's gonzo entrepreneurship and cryin crocodile tears at his downfall. (Rainer; 4/16/01) (hrs.; R) • Battery Park City Cinema; Loews Village; C Murray Hill Cinemas; Loews 19th St. East; AMC Empire 2 Theatres; CC Sutton; Clearview's Park and 86th St.; Son Lincoln Square; Whitestone; Pavilion; UA Movies a Sheepshead Bay; Kaufman Astoria Cinema; Atrium; U Movies at Staten Island

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Battery Park City Cinema; Loews Village Loews 19th St. East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7 Clearview's Olympia; Sony Lincoln Square; CO Alpine; Pavilion; UA Marboro; Centre Sunnyside; Kaufman Astoria Cinema; UA Movies at Bayside; UA Movieworld; Atrium; U Movies at Staten Island

The Brothers
A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's cinematic debut. (1 hr. 43 mins.; R) • AMC Empire 25 Theatres; Linden Boulevar Multiplex

The Center of the World
Wayne Wang's movie about a techno-geek soon-to-be-IPO-millionaire who cares only about connecting with a lap dancer. He pays her ten grand to spend a long weekend in Vegas with him. She should've asked for a lot more. (Rainer; 4/30/01) (1 hr. 26 mins.; NR) • CC Angelika Film Center; Clearview's Chelsea West; AMC

Retrospective

Kick Out the Jams

Last week's release of the hyperkinetic *Time and Tide* marked director Tsui Hark's return to his native Hong Kong: Before he left for Hollywood in 1997, Tsui had directed 28 films in his city of birth. **Once Upon a Time in Hong Kong: A Tsui Hark Retrospective** highlights some of the rarest and most lauded films that the 50-year-old Tsui (pictured) made during the eighties and early nineties. Among them: *The Chinese Feast*, a martial-arts cooking comedy that reinvigorated a slumping Hong Kong film industry, grossing $31 million, and *The Blade*, the lead actress of which, Song Nei, threatened to quit during filming over a script she thought was chauvinistic. Her protest inspired Tsui to rewrite the entire film from the female character's perspective—and the result is widely considered his best, if most violent, picture. Begins May 25 at Anthology Film Archives. (See "Museums, Societies, Etc." for listings.)

Photograph: top, Bai Xiaoyan.

round Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

ıpire 25 Theatres; CC Eastside Playhouse; Clearview's
'k and 86th St.

ıocolat
iette Binoche plays the owner of a chocolate
ɔp whose dainties bewitch a small town. Co-stars
ınny Depp and Alfred Molina; Lasse Hallström
'ects. (1 hr. 41 mins.; PG-13) • CC Village East;
1C Empire 25 Theatres; Clearview's 59th Street East;
ıemart

ıopper
ɔm Australia with blood, writer-director Andrew
ɔminik presents a homicidal maniac (Eric Bana)
th a killer sense of humor. (1 hr. 34 mins.; NR)
ɜattery Park City Cinema; CC Village East; AMC Em-
e 25 Theatres

The Circle
'ar Pahani's movie about the linked lives of a se-
:s of fugitive women has been banned in Iran,
d it's easy to see why. The ordeals the women en-
ıre are made to seem like summations of human
perience; their misery and resolution come
rough with the force of accusation. (Rainer;
23/01) (1 hr. 31 mins.; NR) • Cinema Village; Lin-
ln Plaza Cinemas; Kew Gardens Cinemas

ıe Claim
ichael Winterbottom's follow-up to *Jude* is a wild
estern about the California gold rush, starring
'es Bentley, Milla Jovovich, Nastassja Kinski, and
rah Polley. (2 hrs.; R) • AMC Empire 25 Theatres;
vilion

'ocodile Dundee in L.A.
ul Hogan and his real-life wife, Linda Kozlowski,
ɔrise their roles in director Simon Wincer's (*Free*
'illy) film. (1 hr. 35 mins.; PG) • Loews State; Loews
nd St. East; Whitestone; CO Kings Plaza; UA Astoria

Crouching Tiger, Hidden Dragon
:t in nineteenth-century China, this Ang Lee
ovie is a ravishing martial-arts romance with se-
ıences as magical as anything in the movies.
.ainer; 12/11/00) (1 hr. 54 mins.; R) • CC Village
st; CC Murray Hill Cinemas; AMC Empire 25 Theatres;
ɜarview's First & 62nd St.

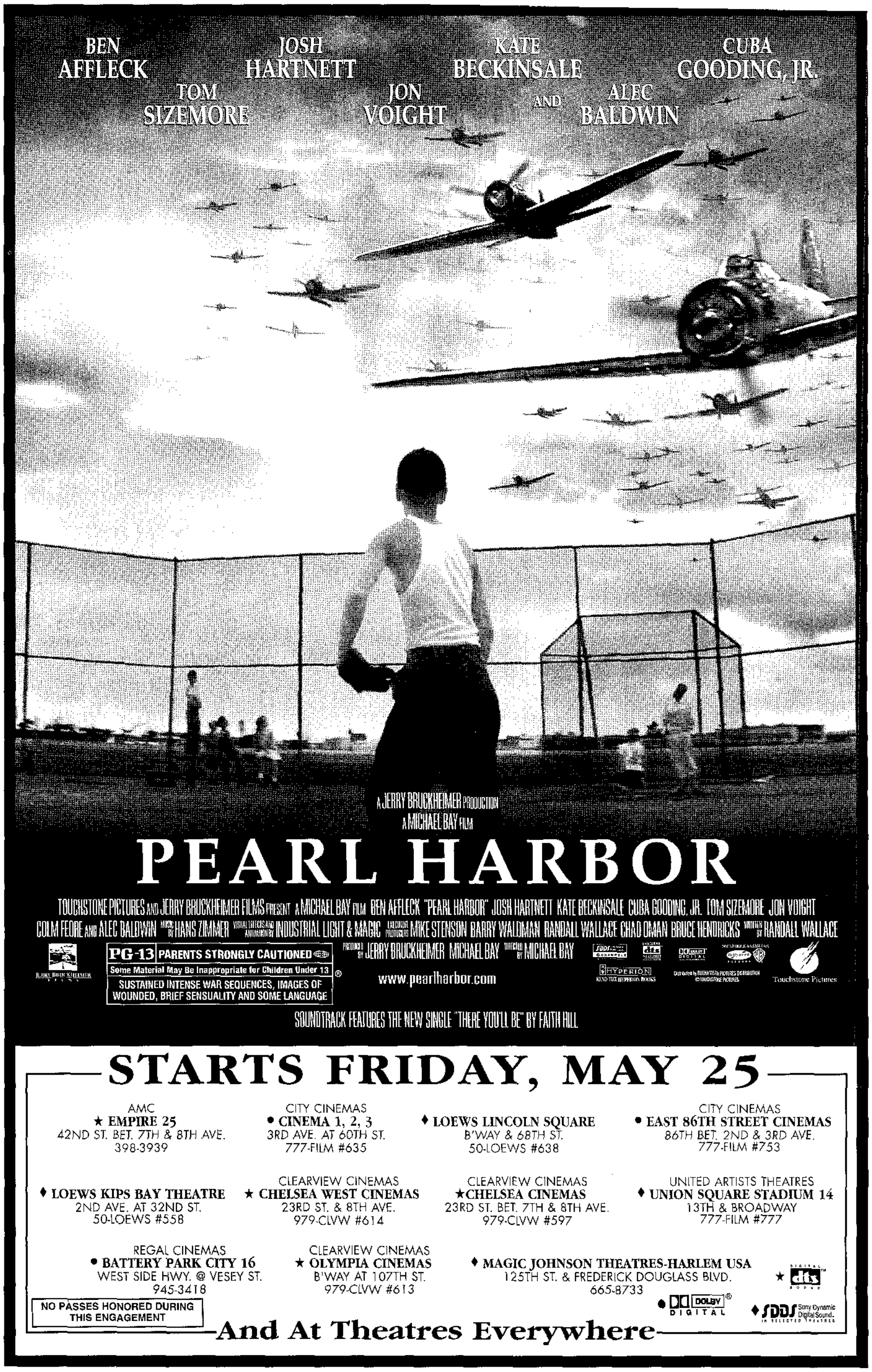
ıe Day I Became a Woman
ıree interwoven stories illustrate the stages of a
ɔman's life in Iran. Directed by Marzieyh Mesh-
ni. (1 hr. 18 mins; NR) • Cinema Village

'iven
'lvester Stallone wrote and stars in this *vroom*-and-
om racing-car extravaganza. All that noise is prac-
:ally unrelenting, which turns out to be a good
ing when the action slows long enough to hear
me of the actual dialogue. (Rainer; 5/7/01) (1 hr.
mins.; PG-13) • UA Union Square; AMC Empire 25
ıeatres; Kaufman Astoria Cinema

ıemy at the Gates
an-Jacques Annaud's WWII movie is a com-
:ndium of old-time war-movie clichés. (Rainer;
'26/01) (2 hrs. 11 mins.; R) • AMC Empire 25 The-
res; Main Street Cinemas; North Shore Towers

ıreka
early four hours of wide-screen melancholia
ɔout the aftereffects of a bus hijacking on its sur-
vors. The director Shinji Aoyama has a fine eye
r composition, but his existential odyssey is so at-
nuated and vague that it turns suffering into an
t thing. (Rainer; 5/14/01) (3 hrs. 37 mins.; NR)
.oews State

ĸit Wounds
MX and Steven Seagal team up to bring down a
ıggle of corrupt cops in Detroit. Directed by An-
:zej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.;


BEN AFFLECK
JOSH HARTNETT
KATE BECKINSALE
CUBA GOODING, JR.
TOM SIZEMORE
JON VOIGHT
AND ALEC BALDWIN

A JERRY BRUCKHEIMER PRODUCTION
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TOUCHSTONE PICTURES AND JERRY BRUCKHEIMER FILMS PRESENT A MICHAEL BAY FILM BEN AFFLECK "PEARL HARBOR" JOSH HARTNETT KATE BECKINSALE CUBA GOODING, JR. TOM SIZEMORE JON VOIGHT COLM FEORE AND ALEC BALDWIN MUSIC BY HANS ZIMMER VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC EXECUTIVE PRODUCERS MIKE STENSON BARRY WALDMAN RANDALL WALLACE CHAD OMAN BRUCE HENDRICKS WRITTEN BY RANDALL WALLACE

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Some Material May Be Inappropriate for Children Under 13
SUSTAINED INTENSE WAR SEQUENCES, IMAGES OF WOUNDED, BRIEF SENSUALITY AND SOME LANGUAGE

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SOUNDTRACK FEATURES THE NEW SINGLE "THERE YOU'LL BE" BY FAITH HILL

STARTS FRIDAY, MAY 25

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B'WAY & 68TH ST.
50-LOEWS #638

CITY CINEMAS
• EAST 86TH STREET CINEMAS
86TH BET. 2ND & 3RD AVE.
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★ CHELSEA WEST CINEMAS
23RD ST. & 8TH AVE.
979-CLVW #614

CLEARVIEW CINEMAS
★CHELSEA CINEMAS
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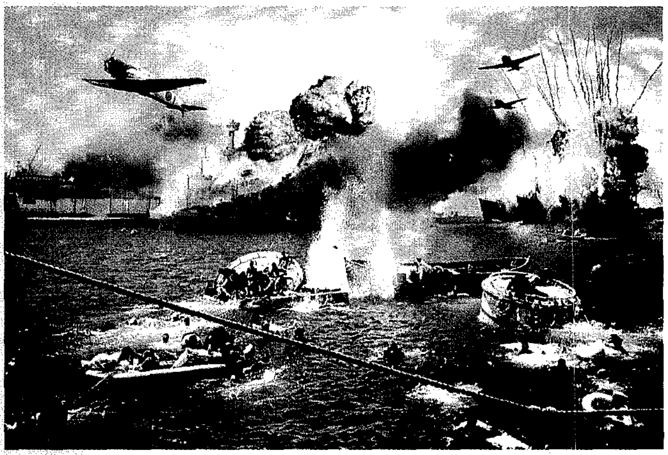
Opening

Will It Bomb?

Pearl Harbor is *Top Gun* without Kenny Loggins. And instead of Tom Cruise, we have Ben Affleck and Josh Hartnett as fighter pilots in love with Kate Beckinsale. The film weaves a love triangle through an epic historical tragedy, à la *Titanic,* so expect lots of special effects and meaningful glances. For that matter, director Michael Bay wanted even more: He walked out on the movie four times, protesting budget cuts, before bringing in the film at a bracing $135 million. It's Bay's first big venture since *Armageddon*—and as long as the love scenes don't involve animal crackers this time, Bay may yet succeed James Cameron as the king of the world. Opens May 25. SARAH HINCHLIFF



R) • AMC Empire 25 Theatres; Whitestone; Linden Boulevard Multiplex

Fast Food Fast Women
An ensemble dramedy about two generations of New Yorkers and their dalliances with love. Directed by Amos Kollek. (1 hr. 36 mins.; R) • Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas

The Forsaken
Driving from Los Angeles to Florida, Kerr Smith picks up a flighty hitchhiker who happens to be a vampire. Written and directed by J. S. Cardone. (1 hr. 30 mins.; R) • UA Union Square; AMC Empire 25 Theatres

The Golden Bowl
The latest literary adaptation from the producing-directing team of Ismail Merchant and James Ivory is an over explicit rendition of Henry James's illustrious, overly implicit novel. However, Nick Nolte shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas

Heartbreakers
Sigourney Weaver and Jennifer Love Hewitt play mother-daughter con artists in this lame comedy also starring Gene Hackman with a perpetual retching cough. (Rainer; 4/2/01) (2 hrs. 4 mins.; PG-13) • Loews State

In the Mood for Love
Trancelike yet chichi, Wong Kar-Wai's film is an example of pop-schlock aestheticism. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • CC Village East

Kingdom Come
A comedy about the many strands of the Slocumb family, who come together at a funeral. Starring LL Cool J, Vivica Fox, and Jada Pinkett Smith in Doug McHenry's (*Jason's Lyric*) second film. (1 hr. 35 mins.; PG) • AMC Empire 25 Theatres; Magic Johnson Harlem USA; Bay Plaza; CO Kings Plaza; Linden Boulevard Multiplex

The King Is Alive
A Dogma 95 production, shot in digital video, about a busload of stranded tourists in the Namibian desert who, to keep sane, stage the world's sweatiest production of *King Lear.* A good cast, including Jennifer Jason Leigh, Janet McTeer, and Bruce Davison, can't rescue this movie. (Rainer; 5/28) (1 hr. 58 mins; R) • Quad Cinema; Clearview's Chelsea

A Knight's Tale
Writer-director Brian Helgeland is aiming squarely for the youth audience in this trying-to-be-hip medieval romp starring current teen heartthrob Heath Ledger as a lowborn thatcher's son who dreams of being a jousting nobleman. Helgeland mixes modern-day anachronisms and eighties arena rock on the soundtrack, but the results seem less daring than opportunistic. This movie doesn't pull young audiences into the past; it brings the past right into the present, with a smirk. (Rainer; 5/14/01) (2 hrs. 12 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Kew Gardens Cinemas; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island

The Luzhin Defence
John Turturro stars as a pathologically withdrawn chess genius who attracts the love of a devoted woman, played by Emily Watson, in this adaptation of the Vladimir Nabokov novel. Too much of the movie is blandly conventional, without the fire of obsession that might ignite it. (Rainer; 4/30/01) (1 hr. 6 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's Beekman; Kew Gardens Cinemas

★ The Man Who Bought Mustique
In this documentary by Vikram Jayanti and Joseph Bullman, Lord Glenconner returns to Mustique for a rare reappearance and proceeds to carry on like a poisonous toff. (Rainer; 5/14/01) (1 hr. 18 mins.; NR) • Film Forum

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • Battery Park City Cinema; CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Clearview's Olympia; Lincoln Plaza Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas; Main Street Cinemas; North Shore Towers

Moulin Rouge
Baz Luhrman's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor and it's meant to resuscitate the movie-musical genre for modern audiences
referencing just about every other musical e
filmed. Songs ranging from Rodgers and Hamm
stein to Patti LaBelle segue into each other; t
screen is replete with grease-painted plug-ugl
who look like they were out of a Fellini casti
call. The entire experience is exhausting and
saultive, less a resuscitation than a stomping. (Rai
er; 5/28) (2 hrs. 15 mins.; PG-13) • Clearvie
Ziegfeld

The Mummy Returns
Rachel Weisz and Brendan Fraser reprise th
roles as husband-and-wife archaeologists at w
with the undead in writer-director Stephen So
mers's second installment of the *Mummy* canon.
so starring the Rock, as the Scorpi
King. (1 hr. 25 mins.; PG-13) • Batte
Park City Cinema; Clearview's Waverly;
Union Square; Clearview's Chelsea; Loe
Kips Bay Theatre; Loews 42nd Street E Wa
Clearview's First & 62nd St.; Loews Orphe
7; Clearview's Metro Cinema; Loews 84
Street; Magic Johnson Harlem USA; New C
iseum; Nova; Bay Plaza; Concourse Pla
Whitestone; Canarsie; CO Kings Plaza; Ke
Triplex; Linden Boulevard Multiplex; Pavili
Ridgewood; UA Marboro; UA Movies
Sheepshead Bay; Centre Sunnyside; Jacks
Triplex; Main Street Cinemas; UA Astoria;
Crossbay II; UA Movies at Bayside;
Movieworld; Atrium; UA Hylan Plaza;
Movies at Staten Island

★ O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coe
brothers movie actually takes place in th
usual rarefied and icy-hot postmode
Nowheresville. (1 hr. 46 mins.; PG-13) • Ce
tre Sunnyside

One Night at McCool's
Rock scion Liv Tyler incenses Paul Reiser, Jo
Goodman, and Matt Dillon so that hit man Mich
Douglas has to come in and clean up, in director Ha
ald Zwart's film. (1 hr. 33 mins.; R) • AMC Empire
Theatres; Loews New York Twin; Cinemart

Pavillion of Women
Willem Dafoe plays an American missionary in thi
ties China in Yim Ho's (*The Sun Has Ears*) love sto
about a middle-aged woman who creates a new l
after her sons leave home for schooling. (1 hr. 19 mi
R) • AMC Empire 25 Theatres

Petits Freres
Nonprofessional child actors play themselves
Jacques Doillon's (*Ponette*) film about a Parisian g
who flees the suburbs for the solace of a housing pr
ect. (1 hr. 32 mins.; NR) • The Screening Room

★ Pollock
Ed Harris gives a powerful, kinesthetic performance
Jackson Pollock in this respectable, somewhat conve
tional movie. (Rainer; 12/25/00) (2 hrs.; R) • CC V
lage East

★ Shrek
Terrific computer-animated feature about a gru
kindhearted ogre. The script, by Ted Elliott, Ter
Rossio, Joe Stillman, and Roger Schulman, is full
wriggly comic references to practically every famo
fairy tale as well as *The Dating Game* and lots mo
The computer animation, except for the more h
manly representational characters, is often on par wi
the script. Eddie Murphy and Mike Myers stand o
among the celebrity voicers. (Rainer; 5/21/01) (1
29 mins.; PG) • Battery Park City Cinema; Clearview
Waverly; UA Union Square; Clearview's Chelsea; Loe
Kips Bay Theatre; Loews 42nd Street E Walk; Loews Co
net; Loews Orpheum 7; Clearview's Metro Cinema; Mag
Johnson Harlem USA; New Coliseum; Nova; Sony Linc
Square; Bay Plaza; Concourse Plaza; Whitestone; Canars
CO Alpine; CO Kings Plaza; Kent Triplex; Linden Bouleva
Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies
Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kau
man Astoria Cinema; Main Street Cinemas; Plaza;
Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza;
Movies at Staten Island

Spy Kids
Robert Rodriguez wrote and directed this tale of tw

Photograph by Andrew Cooper, SMP

ildren who must rescue their square-seeming se-
:t-agent parents (Antonio Banderas, Carla Gugino).
hr. 28 mins.; PG) • UA Union Square; AMC Empire 25
eatres; Bay Plaza; Whitestone; CO Kings Plaza; Linden
ulevard Multiplex; Ridgewood; Centre Sunnyside; Cine-
ırt; Kaufman Astoria Cinema; Main Street Cinemas; UA
ossbay

artup.com
iane Noujaim and Chris Hegedus made this docu-
entary about the rise and fall of a dot-com compa-
and the rise and fall of the friendship of its two
ınders. For people slavering for a movie detailing
e comeuppance of cocky dot.commers, this film
ll seem like manna, but skewed to be a movie about
ends falling out that skimps on the anthropological
terest we have in this subculture. (Rainer; 5/21/01)
ır. 43 mins.; R) • Film Forum

ates of Control
frustrated writer (Jennifer Van Dyck) commits ran-
m terror in order to reinvigorate her life. Directed
Zack Winestine. (1 hr. 24 mins.; NR) • Two Boots
Pioneer Theater

Strange Fits of Passion
Australian filmmaker Elise McCredie's debut, about a bookstore clerk (Michela Noonan) and her theories on love. (1 hr. 20 mins.; NR) • Cinema Village

★ The Tailor of Panama
John Boorman's movie of the John Le Carré best-seller is a freewheeling jape that turns into a pitch-black burlesque with surprising depths of feeling. Starring Geoffrey Rush, Pierce Brosnan, and Jamie Lee Curtis. (Rainer; 4/2/01) (1 hr. 49 mins.; R) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Cinemart

★ Time and Tide
Tsui Hark's gangster extravaganza makes almost no narrative sense, but it's an opulent, if ultimately disposable, kinetic joyride. (Rainer; 5/28/01) (1 hr. 51 mins.; R) • CC Village East

Town and Country
An egregious comedy about marital woes in which a cast including Warren Beatty, Diane Keaton, Goldie Hawn, and Garry Shandling are knocked down like ducks in a shooting gallery. (Rainer; 5/14/01) (1 hr. 46 mins.; R) • AMC Empire 25 Theatres

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • AMC Empire 25 Theatres

Trumpet of the Swan
Animated musical voiced by Jason Alexander, Little Richard, and Carol Burnett in an adaptation of the E. B. White novel. (1 hr. 14 mins.; G) • AMC Empire 25 Theatres

Under Hellgate Bridge
Astoria, Queens, is the setting for this mob story in which love and power collide. Michael Sergio's debut film stars Jonathan LaPaglia and *Sopranos* stars Dominic Chianese and Vincent Pastore. (1 hr. 30 mins.; R) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; CC Sutton; Kaufman Astoria Cinema

Under the Sand
Charlotte Rampling stars as a wife whose husband mysteriously disappears during a shared beach vacation in Francois Ozon's moody, resonant drama, which moves from the world of police procedurals to something more cosmically alienating. (Rainer; 5/14/01) (1 hr. 35 mins.; NR) • Quad Cinema; Clearview's Chelsea; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas

The Widow of St. Pierre
Impressive to look at, but the performers, especially Binoche, are too freeze-dried for all the supposed passion on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Cinema Village; Loews State; North Shore Towers

With a Friend Like Harry
Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas; BAM Rose Cinemas

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • Along Came a Spider; Angel Eyes; Blow; Bridget Jones's Diary; Chopper; A Knight's Tale; Memento; The Mummy Returns; Shrek

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • About Adam; Amy; Calle 54; The Center of the World; Memento; With a Friend Like Harry

CC Village East
189 Second Ave. (212-529-6799) • Chocolat; Chopper; Crouching Tiger, Hidden Dragon; In the Mood for Love; Pollock; Time and Tide; Under Hellgate Bridge

Cinema Village
22 E. 12th St. (212-924-3363) • The Circle; The Day I Became a Woman; Strange Fits of Passion; The Widow of St. Pierre

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • The Mummy Returns; Shrek

Film Forum
209 W. Houston St. (212-727-8110) • The Man Who

Rising Stars

Acting Their Age

For Kerry Washington, Anna Simpson, and Melissa Martinez (pictured, from left to right), writer-director Jim McKay's **Our Song**, a drama about friendship, teen pregnancy, and deadbeat dads, was a transforming first acting experience. "Jim taught us that all stories deserve to be told," says Washington, 24, whose *Our Song* role led to parts in *Save the Last Dance* and *Black Sheep*, a forthcoming Joel Schumacher film. Set in Crown Heights, *Our Song* tracks three best friends and members of the Jackie Robinson Steppers, a 60-person marching band, as they prepare for the Labor Day parade. "It's a real New York story," says McKay, who made his debut with *Girls Town* in 1996. "But it's a New York that we don't see in movies." And for the young stars, some of the issues hit close to home. "I was six months pregnant when I saw the audition flyer at my high school in Queens," says Simpson, 18. "For two weeks, I kept passing it by, thinking, *They're not going to want someone who's pregnant.* Then one day, I got up there and did it. I was so happy when I got the role." So was Martinez, a 24-year-old actress from Spanish Harlem, who's about to start adapting a screenplay from a book—"but I need to get the rights first," she says. "I'm going to blow everyone away." In fact, all three girls are working on scripts of their own these days. "Get ready," says Washington. "We are girls with big dreams!" Opens May 23. B.K.

otograph by Paul Mezey.

Bought Mustique; Startup.com (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • Angel Eyes; Blow; Bridget Jones's Diary; A Knight's Tale

Quad Cinema
34 W. 13th St. (212-255-8800) • Fast Food Fast Women; The King Is Alive; Under the Sand

The Screening Room
54 Varick St. (212-334-2100) • Petits Freres

UA Union Square
13th St. and Broadway (212-253-2225) • Amores Perros; Driven; The Forsaken; The Luzhin Defence; The Mummy Returns; Shrek; Spy Kids; The Tailor of Panama

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Blow; Crouching Tiger, Hidden Dragon; The Tailor of Panama; Under Hellgate Bridge

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The King Is Alive; The Mummy Returns; Shrek; Under the Sand

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Center of the World; The Tailor of Panama

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Angel Eyes; Blow; Bridget Jones's Diary; A Knight's Tale; Memento

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Along Came a Spider; Angel Eyes; Bridget Jones's Diary; A Knight's Tale; Memento; The Mummy Returns; Shrek

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Amores Perros; Amy; Angel Eyes; Blow; The Brothers; The Center of the World; Chocolat; Chopper; The Claim; Crouching Tiger, Hidden Dragon; Driven; Enemy at the Gates; Exit Wounds; The Forsaken; Joe Dirt; Kingdom Come; The Luzhin Defence; One Night at McCool's; Pavillion of Women; Spy Kids; The Tailor of Panama; Town and Country; Traffic; Trumpet of the Swan; Under Hellgate Bridge

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • About Adam; Bridget Jones's Diary

CC Sutton
205 E. 57th St. (212-759-1411) • Blow; Under Hellgate Bridge

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Chocolat

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Moulin Rouge

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Along Came a Spider; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns; Shrek

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Memento

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Shrek

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Crocodile Dundee in L.A.; Eureka; Heartbreakers; The Widow of St. Pierre

Paris Theatre
4 W. 58th St. (212-688-3800) • The Golden Bowl

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Memento; Spy Kids; The Tailor of Panama; Town and Country; With a Friend Like Harry

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Luzhin Defence

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Crouching Tiger, Hidden Dragon; Fast Food Fast Women; Memento; The Mummy Returns; The Tailor of Panama; Under the Sand

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Blow; The Center of the World

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Crocodile Dundee in L.A.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Along Came a Spider; One Night at McCool's

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Angel Eyes; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns; Shrek

UA East
1629 First Ave., at 85th St. (212-249-5100) • About Adam

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Angel Eyes; A Knight's Tale

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Tailor of Panama

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Mummy Returns; Shrek

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-7
FILM#613) • Bridget Jones's Diary; Memento

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 6
Sts. (212-757-2280) • Amores Perros; The Circle; F
Food Fast Women; Memento; Under the Sand; Wit
Friend Like Harry

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701
Angel Eyes; The Mummy Returns

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Along Came a S
der; Angel Eyes; Kingdom Come; A Knight's Tale; The Mu
my Returns; Shrek

New Coliseum
701 W. 181st St. (212-740-1545) • Angel Eyes;
Knight's Tale; The Mummy Returns; Shrek

Nova
3589 Broadway, bet. 147th and 148th Sts. (21
862-5728) • Angel Eyes; The Mummy Returns; Shr

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638
Along Came a Spider; Blow; Bridget Jones's Diary;
Knight's Tale; Shrek

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-77
FILM#833) • Along Came a Spider; Angel Eyes; Kingd
Come; A Knight's Tale; The Mummy Returns; Shrek; S
Kids

Concourse Plaza
214 E. 161th St. (718-588-8800) • Angel Eyes;
Knight's Tale; The Mummy Returns; Shrek

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkw
(718-409-9030) • Along Came a Spider; Angel Ey
Blow; Crocodile Dundee in L.A.; Exit Wounds;
Knight's Tale; The Mummy Returns; Shrek; Spy Kids

Brooklyn

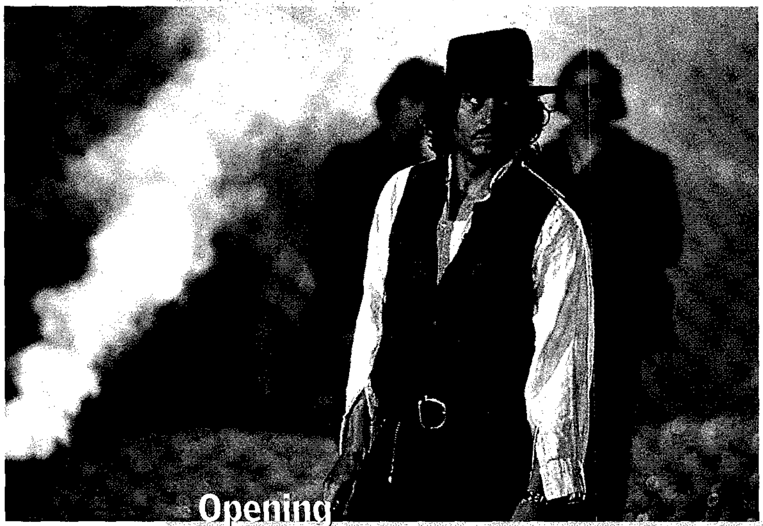
BAM Rose Cinemas
30 Lafayette Ave. (718-62
2770) • The Golden Bowl; Und
the Sand; With a Friend Like Har

Canarsie
9310 Ave. L, at E. 93rd St. (71
251-0700) • Angel Eyes; The Mu
my Returns; Shrek

CO Alpine
6817 Fifth Ave., at 69th St. (71
777-FILM#580) • Along Came
Spider; Bridget Jones's Diary;
Knight's Tale; Shrek

CO Fortway
6720 Ft. Hamilton Pkwy.,
68th St. (718-777-FILM#578)
Angel Eyes; Crocodile Dundee
L.A.; The Mummy Returns; S
Kids

CO Kings Plaza
5201 Kings Plaza; Flatbush Av



Opening

Small Is Bountiful

Some big stars just love small films. Consider **The Man Who Cried**, which stars Johnr
Depp, Christina Ricci, Cate Blanchett, and John Turturro—four actors who've been busi
this year than the Rock's acting coach. Sally Potter, the English director of the Academ
Award-nominated *Orlando*, wrote and directed this decidedly female picture about tw
friends who meet on a Parisian chorus line during World War II and the men they encha
while the Germans invade. Heady stuff for a summer flick, but this movie kept its ove
head low. To wit, just look at the duds on Johnny Depp (pictured), and tell us he didn
come straight to the set in his costume from *Chocolat*. Opens May 25.

Photograph by Peter Mountai

Festival

Best-of Seven

NYU professor Zhenya Kiperman has just the cure for the summer-blockbuster-sequel blues. His **Golden Age of Cinema** series is simply a selection of seven of the greatest films ever made. These include silent films like Charlie Chaplin's *City Lights*, comedies like Woody Allen's *Annie Hall*, and dramas like Milos Forman's *One Flew Over the Cuckoo's Nest*, which the director will attend. This week's offering, which, like all seven films, will feature a brief Kiperman lecture prior to screening, is *Umberto D*, starring Carlo Battisti (pictured, below right) in what might be the Italian neorealist director Vittorio De Sica's (below left) finest film (despite *Yesterday, Today and Tomorrow*'s Oscar in 1965). So while there's nothing wrong with swashbuckling mummies and rock-and-roll knights, it's good to remember that there's more to the past than that date that will live in infamy. All screenings are at NYU's Cantor Film Center. (See "Museums, Societies, Etc." for listings.)

Ave. U (718-777-FILM#579) • Angel Eyes; Crocdile Dundee in L.A.; Kingdom Come; A Knight's Tale; ne Mummy Returns; Shrek; Spy Kids

obble Hill Cinema
65 Court St. (718-596-9113) • The Golden Bowl; lemento; The Mummy Returns; Shrek; Under the Sand

ent Triplex
oney Island Ave. at Ave. H (718-338-3371) • Angel yes; The Mummy Returns; Shrek

inden Boulevard Multiplex
inden Blvd. and Eldert Lane (718-277-0303) • Along ame a Spider; Angel Eyes; The Brothers; Exit Wounds; ingdom Come; A Knight's Tale; The Mummy Returns; hrek; Spy Kids

avilion
88 Prospect Park West (718-369-0838) • Angel Eyes; low; Bridget Jones's Diary; The Claim; A Knight's Tale; The lummy Returns; Shrek

idgewood
5-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • ngel Eyes; A Knight's Tale; The Mummy Returns; Shrek; py Kids

A Marboro
817 Bay Pkwy., at 69th St. (718-232-4000) • Bridget ones's Diary; A Knight's Tale; The Mummy Returns; Shrek

A Movies at Sheepshead Bay
907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-15-1700) • Along Came a Spider; Angel Eyes; Blow; A night's Tale; The Mummy Returns; Shrek

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Angel Eyes; Bridget Jones's Diary; The Mummy Returns; O Brother, Where Art Thou?; Shrek; Spy Kids

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Along Came a Spider; Chocolat; One Night at McCool's; Spy Kids; The Tailor of Panama

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Along Came a Spider; Angel Eyes; Bridget Jones's Diary; Driven; A Knight's Tale; The Mummy Returns; Shrek

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Angel Eyes; The Mummy Returns; Shrek

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Along Came a Spider; Blow; Bridget Jones's Diary; Driven; A Knight's Tale; Memento; Shrek; Spy Kids; Under Hellgate Bridge

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Circle; The Golden Bowl; A Knight's Tale; The Luzhin Defence; Memento; Under the Sand

Main Street Cinemas
72-66 Main St. (718-263-4828) • Angel Eyes; Enemy at the Gates; A Knight's Tale; Left Luggage; Memento; The Mummy Returns; Shrek; Spy Kids

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Enemy at the Gates; Left Luggage; Memento; The Widow of St. Pierre

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Angel Eyes; Shrek

UA Astoria
28-60 Steinway St. (718-726-1279) • Angel Eyes; Crocodile Dundee in L.A.; The Mummy Returns

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Angel Eyes

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Along Came a Spider; Angel Eyes; Spy Kids

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • A Knight's Tale; The Mummy Returns; Shrek

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bridget Jones's Diary; The Mummy Returns; One Night at McCool's; Shrek

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Along Came a Spider; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Angel Eyes; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns; Shrek

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Angel Eyes; Blow; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns; Shrek

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • A Knight's Tale; The Mummy Returns; Shrek

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Along Came a Spider; Angel Eyes; Blow; Bridget Jones's Diary; A Knight's Tale; The Mummy Returns; Shrek

Museums, Societies, Etc.

Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Once Upon a Time in Hong Kong: A Tsui Hark Retrospective." 5/25: *We're Going to Eat You* (1980); *Green Snake* (1993); *Peking Opera Blues* (1986); *Swordsman* (1990). 5/26: *Chinese Ghost Story 2* (1990); *Peking Opera Blues* (1986); *Chinese Feast* (1995); *Swordsman* (1990); *Swordsman 2* (1992). 5/27: *We're Going to Eat You* (1980); *Chinese Feast* (1995); *Green Snake* (1993); *Chinese Ghost Story 2* (1990); *Swordsman 2* (1992). 5/28: *The Blade* (1995).

Makor
35 W. 62nd. St. (212-601-1000) • 5/22-5/24: *Commissar* (1967).

New York University
The Cantor Film Center, 36 E. 8th St. (917-750-3651) • 5/22: *Umberto D* (1949). 5/30: *Los Olvidados* (1950). 6/6: *La Strada* (1954). 6/13: *Raging Bull* (1980). 6/20: *One Flew Over the Cuckoo's Nest* (1975). 6/27: *Annie Hall* (1977).

Reel Alternative Film Salon
138 South Oxford St., Brooklyn (718-670-3616) • "Micro Mini Shorts." 5/24: *Big Bank Take Little Bank* (2000); *The M Train* (1999); *Sheila and Rosi Get Paid* (1999); *Ka Ku Mei* (1995); *Snapped* (2000); *Sistas 'N the City* (2000).

FISHMAN *Continued from page 59*

lot. But he swings into command mode, revving up his tiny laptop. Adi, looking windblown, goes for his computer, too.

"We want to be the dial tone of the New Economy," begins Clemente, pitching for all he's worth. It's a bold, semi-ridiculous statement. Here's a virtual start-up laying out a grand vision at a time when visions seem passé. Clemente once told me that in the face of doubt, you must show you believe. I'm sure he's right. People are attracted to belief. Still, I momentarily wonder if he's lost his mind.

Mancini, though, casually crosses his legs. "I get it," he says, which is actually an Internet thing to say. In the Internet, there are people who get it and people who don't. "I'm confident I can help you raise money," he says, "at least get you in the room," which will be this splendid room.

Mancini smiles and then, it seems to me, moves in for the kill. His voice may lower a note. "I'd like to mention this to a few investors," he says and, as if that weren't enough, adds, "with your permission." With your permission. That really gets me. Clemente scribbles a note to send Mancini investor kits.

Then Mancini says, "I understand you're working on a deal with Steve," referring to me.

"He's your lawyer?" says an amazed Adi, who's apparently missed this detail.

Mancini lets them know that he, of course, can't help them until they have a deal with me—which will prove the only leverage I'll ever have.

We have more talks. I bring in Consigliere. Clemente briefly worries that I'll want to find another technology company, which briefly I consider. Truth is, over a year into this, my desires circle another objective. I've had 185 meetings, ten times as many phone calls—perhaps not a lot by Internet standards. For me it is a ton. I remember asking Consigliere if we were throwing elbows. "Yes," he said. That was months ago. Lately, I think about Adi's lament. How he wants his life back.

I've lived for a while in the environs of the Internet, a place that once looked favorably on shiny ventures like mine. These days, the charmed entrepreneurial life is everywhere under attack. No one is going to fund me at this point—I know that by now. The hip-hop field is getting hammered. Bloated UBO, Jerry's entry, will soon collapse. Russell—finally finding relaxation—gets out just in time. It's labeled a merger, but his 360hiphop is being run by BET.com. Hookt merges with another urban site and will even raise $5 million, though it's in survival mode.

"Let them all hurry and fucking go out of business," Adi snaps one day.

The Internet will stick. There's no turning back. (I've become a bit of an evangelist myself.) But as identity changer, the New Economy may have run its course. Everybody had once been CEO. Markets that once laid claim to the future—that mesmerizing term—have shut down. Recently I asked a young CEO about fun, a onetime preoccupation of mine. "Business is about as much fun as fistfighting," he said. Business seems a lot more grueling these days, a lot more like business. In the Internet, the growth sector seems to be enterprises that chart Internet failures. Even passionate Joseph Park was removed as Kozmo CEO not too long before Kozmo shut down. (And my dry cleaner is back behind the counter.)

This, I realize, is that storied moment, the one you always hear about: It is the nick of time. My wants, like a dropping glass, collapse on one purpose. I want out. One delightful day, Adi tells me, "I have incentive, too," referring to a potential relationship with Mancini. The incentive is still largely on my side. But I get some maneuvering room, and on March 5, 2001, after three months of talks, my deal—that wonderful word—is signed. I'll get 5 to 10 percent of future karaoke sales and 10,000 shares of Oddcast.

It's not a million dollars. But Consigliere thinks it's terrific. (And, secretly, I find myself believing that it will help pay for my kid's college education.) Plus, I've finally turned this over to people with a shot at pulling it off. Oddcast is the right home for KNation. Adi, always a bit more cunning than he lets on, has a knack for assembling talent. Business isn't intellectually difficult, but putting it together seems a miracle. Clemente, the entrepreneurial monk—that's how I think of him in that empty apartment—is a CEO, the one he long wanted to be. Soon will come the stunning news that in this unfavorable climate, he's lined up a deal for venture capital—$2.5 million from Universal Vivendi—that even impresses Consigliere. To top it off, Oddcast secures a karaoke customer. In early summer, Getmusic.com, the second-biggest music site on the Internet, launches Oddcast's karaoke application.

Not too long ago, Oddcast built a karaoke prototype—now the Oddcast Karaoke Station—the one I'd once promised to show Russell's executive, and so I take it to 360hiphop.com. I sit with three executives, and because no one else is willing, and because I am oh-so-eager—an eagerness that still amazes me—to see this thing spread through the world, I take the mike. It is my karaoke debut. The music starts. I sing: I want to be a part of it, New York, New York. ■

Trailers

COUNTING ON KENNETH Univers Pictures has hired **Kenneth Lone gan** (*You Can Count on Me;* pi tured) to script the long-awaited film version of Jack Finney's 1970 novel *Time and Again,* also adapted recently as an Off Broadway play; **Robert Redford** will direct and produce the film, which follows a man as he travels back 1882 New York.

PUPPET MASTER Miramax h signed on to distribute the upcon ing live-action version of *Pinocchi* **Roberto Benigni** (pi tured), well known f his role in the awar winning *Life Is Beautifu* will appear with his r turning co-star, **Nicolet ta Braschi**; as well a playing the title role, B nigni co-wrote the scri with partner Vincenzo Cerami, an will direct, starting in Rome thi June.

HOLY CASTING COUP, BATMA **Ashley Judd** has agreed to star i *Catwoman* for Warner Bros. One in long line of *Batman*-inspired film developed by the studio, *Catwoma* will focus on the feline femal named Selena Kyle in the original s ries; **Denise Di Novi** will produce th film based on a script by John Roger (*American Outlaws*).

FAMILY PLOT Phoenix Pictures has i the works an adaptation of Loui Malle's 1957 French thriller, *Elevator t the Gallows;* still untitled, the new ve sion is set in New York City and wi follow a woman whose plans to hav her husband murdered are thwarte and turned against her. **Leonard Gold berg** will produce, with Patrick Kell Mitch Glazer, and Seth Pearlman writ ing the script. SARA CARDAC

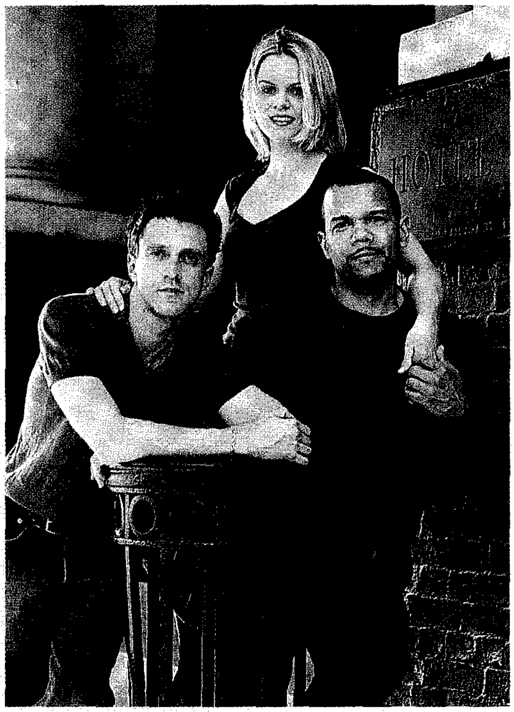
Photographs by Robin Platzer/Twin Image

Edited by Logan Hill

Previews

reative Explosion

Last year, producer Robyn Goodman called David Auburn, the Pulitzer-winning playwright of *Proof*, and asked him to take a look at the various drafts of the book for **Tick, Tick . . . Boom!** This rock musical by the late Jonathan Larson, written concurrently with *Rent* and workshopped in 1990 and 1993, is a semi-autobiographical tale about a frustrated young composer named Jonathan (played by *Rocky Horror* vet Raoul Esparza, pictured, with Amy Spanger and Jerry Dixon, right), who must deal with a girlfriend who's itching to get married and a social-climbing friend who just bought his first BMW, as he waits tables in SoHo and tries to write the great American musical. "It was originally a monologue in which he performed and sang the songs," says Auburn, "but they wanted to make it into a show that could be performed by three voices." Auburn, who says he did "almost no original writing," was surprised to find a complete work: "It was immediately striking that the songs were so good," says Auburn. "This was not B-side material that Jonathan left behind in a trunk. It was a really first-rate, complete score. I just did the engineering to make it work." Auburn says *Rent*-heads and others will be "thrilled to hear these songs," but that they may be a little surprised to find that they're "probably more self-contained" than the sung-through narrative of Larson's East Village *La Bohème*: "They may feel a little more old-fashioned," he says. Though Auburn never knew Larson, he says he's not anxious about editing the legacy of a musical-theater icon. "It may have helped to have a little bit of distance," says Auburn, "to the extent that I had a little more objectivity. I've spent time with his family and friends, and watched him on tape—but everything was already there." Previews begin May 23. (See "Off Broadway.") L.H.



otograph by Joan Marcus.

roadway

ow Playing

ida
he epic musical about the love affair between a Nu–ian slave and a cute Egyptian, with music by Elton hn and lyrics by Tim Rice. More importantly, the igantic sets and ridiculously fabulous costumes are esigned by Bob Crowley. $25–$90. Tues.–Sat. at 8, Ved. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 roadway, at 47th St. (212-307-4747).

nnie Get Your Gun
eba McEntire plays Annie Oakley, the sharp-ongued, sharpshootin' gal from Cincinnati who clipses her lover in Buffalo Bill's traveling Wild West how. Irving Berlin did the lyrics and score; Peter tone updated the book. $85. Tues.–Sat. at 8, Wed. and at. at 2, and Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Bells Are Ringing
Faith Prince and Mark Kudisch star in the first Broadway revival of this corny 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Blast!
The world's only half-time show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/10. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1993 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a jazz-age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Vicki Lewis and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act
The Manhattan Theatre Club's successful musical tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer Susan Stroman presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's adventurous 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90.

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Mon.–Sat. at 8, Wed. and Sat. at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

42nd Street

Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse

A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Now starring Bebe Neuwirth. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

George Gershwin Alone

This biographical new solo play with music, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

The Invention of Love

Tom Stoppard's heady drama is an unrepentant nerd fest and tough-going for those who don't care for the intricacies of Latin scholarship. The play follows the elderly scholar and poet A. E. Housman as he travels back in time and confronts his younger self, Oscar Wilde, and a gaggle of the proverbial dead white male academics that revisionists rant about so often. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Jane Eyre

The new musical adaptation that has received mixed reviews, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

King Hedley II

August Wilson (*Jitney, Fences*) returns with the latest entry in his renowned cycle of plays concerning African-American life in the twentieth century. This time, he tackles 1985 Pittsburgh with his longtime collaborator and talented director Marion McClinton. *Kiss Me Kate* vet Brian Stokes Mitchell makes the transition to drama with admirable dexterity; Charles Brown, Viola Davis, Lou Myers, Monté Russell, and Leslie Uggams all contribute strong performances. $25–$70. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Previews

Walk, Do Not Run, to the Box Offic

The dastardly cabaret couple Kiki & Herb, so twisted they make Hedwig seem like the vi ginal girl next door, return with yet another instructional show this week. Still possess by the educational urge after teaching audiences about the true meaning of Christma the two (from left, Justin Bond and Kenny Mellman) will now make a difference by teac ing fire safety in **Kiki & Herb: Stop, Drop & Roll.** Be aware that the immature term *flam retarded* may come up, since Kiki has repeatedly and proudly proclaimed her partner to l a "gay Jew 'tard" ("It's okay—we own th word," she says). And expect a flurry of fait ful covers from the ever-expanding Kiki Herb catalogue, which has included versior of "Oops! . . . I Did It Again" and "Carry C Wayward Son." So be prepared, and don miss this show: It just may save your life. Pr views begin May 25. (See "Off Broadway.")

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

As one of the few Broadway mega-musicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Macintosh and directors Trevor Nunn and John Caird in 1987. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. Anthropomorphic puppets, multiculti costumes and music, and delightful stagecraft illusions summon a bright, loud world that has thrilled both children and adults. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man

Meredith Willson's 1957 musical about a con-m who charms the sleepy town of River City, Iowa, g a giddily inventive production at the hands of dire tor-choreographer Susan Stroman (*Contact, The P ducers*). Beginning May 8, Eric McCormack, the s of television's *Will & Grace,* will play Professor Harc Hill opposite the talented Rebecca Luker. $40–$9 Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil S mon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest

Terry Kinney takes his well-reviewed Steppenwc Theater production of Ken Kesey's countercultur classic to Broadway. Though the drama's relatively u bridled chauvinism and references to the Combi are a tad dated, Gary Sinise sweats and howls his w through an aggressive performance as the wild m who is committed to an asylum and broken down l a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, We and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45 St. (212-239-6200).

The Phantom of the Opera

Unlike *Cats,* Andrew Lloyd Webber's other bloc buster refuses to give up the ghost. $20–$8 Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theat 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the u timate "sure-fire flop," *Springtime for Hitler,* in M Brooks's triumphant new musical and sure-fire hi based on the Oscar-winning 1968 film. Directed ar choreographed with aplomb by Susan Stroman, th Tony-favorite is the undisputed hit of the seaso $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. 7:30. • St. James Theatre, 246 W. 44th St. (212-239-620C

Proof

Recently crowned with a Pulitzer, David Aubur *Proof* is a virtuoso piece of writing matched by Mar Louise Parker's virtuoso performance. As Catherin Parker plays a chronically depressed young woma whose father, a famous mathematician, recently lo his mind and then his life. When Catherine's type- sister rolls into town to bury her father, a gradua student finds a groundbreaking proof among her f ther's otherwise nonsensical papers and Catherine jolted out of her near-catatonic state and into th confusing world around her. Daniel Sullivan's dire tion is impeccable. $24–$69. Tues.–Sat. at 8, Wed. an Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th S (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by gaggle of contemporary sick and hip types ensconce

Photograph by Rob Rotl

the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, n. at 2 and 7. • Nederlander Theater, 208 W. 41st St. 2-307-4100).

/erdance
e high-kicking Irish return. $25–$80. Wed.–Sat. at Ved. and Sat. at 2, Sun. at 3 and 6:30. • Gershwin Thee, 222 W. 51st St. (212-307-4100).

e Rocky Horror Show
ristopher Ashley (*Jeffrey*) directs a surreal cast in ink N. Furter's naughty pad for this stage version of cult film about a Transylvanian transsexual and a oky all-American couple. Lifelong rocker Joan Jett kes her Broadway debut opposite *Rent* star Daphne ibin-Vega, Tom Hewitt, comics Dick Cavett and a De Laria, and Alice Ripley of *Side Show*. $30–$85. es.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circ in the Square, 1633 Broadway (212-239-6200).

ussical
is all-too-earnest musical, based on a hodgepodge Seuss's children's stories, is emceed by the Cat in the it. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. 2 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. 2-307-4100).

ones in His Pockets
Marie Jones's comedy about a small Irish village's counter with a Hollywood crew, Seán Campion d Conleth Hill play fifteen different characters, from rlets to local extras. $30–$65. Tues.–Sat. at 8, Wed. d Sat. at 2, Sun. at 3. • The Golden Theatre, 252 W. 45th (212-239-6200).

ie Tale of the Allergist's Wife
this shticky Manhattan comedy by downtown ender illusionist" and camp playwright Charles isch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose orlds are upended by the arrival of a globetrotting butante (played by Michele Lee, who still glitters, propriately, with the glamour of *Knots Landing*). 0–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barryore Theatre, 243 W. 47th St. (212-239-6200).

ff Broadway

reviews and Openings

ood Orange
new play by David Weiner explores the lives of two enage boys in the California suburbs of 1980. ed.–Sun. at 8, Sat. and Sun. at 3. • Blue Heron Arts nter, 121 E. 24th St. (212-279-4200).

iaucer in Rome
is new drama by John Guare (*Six Degrees of Separan*) tells the story of three Americans living in Rome iring the last year of the millennium. $50. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 6/7 ening. • Lincoln Center's Mitzi E. Newhouse Theater, 0 W. 65th St. (212-239-6200).

ie Credeaux Canvas
this new drama by Keith Bunin (*Principality of Sorws*), three young East Village denizens struggle to ake some sense of their artistic lives. $45. Tues.–Sat. 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 5 opening. • Playwrights Horizons, 416 W. 42nd St. 12-279-4200).

ie Dog Problem
ott Ellis directs a dark new comedy by David Rabe *Iurlyburly*). Set mostly on the corner of Bowery and rand, the play tracks two friends who become emoiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at Sun. at 2 and 7. In previews for a 6/6 opening. • Atntic Theater, 336 W. 20th St. (212-239-6200).

it the Runt
fter a successful run downtown last year, Avery rozier's comedy about arts funding returns with a fty casting experiment in which any actor may play iy role, on any given night. $50. Mon, Wed.–Sun. at Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 5th St. (212-239-6200).

very Day a Visitor
his new comedy by 74-year-old playwright Richard brons dramatizes the hijinks that ensue in a Bronx tirement home when the residents adopt famous entities. $25. Wed.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/24 for a 5/31 opening. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).

I Love America
A new play by Lidia Ramirez (*Sancocho*), based on dozens of interviews, tracks a group of refugees as they make their way from the Dominican Republic to the United States. $30–$35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/30 opening. • American Place Theater, 111 W. 46th St. (212-840-3074).

Kiki & Herb: Stop, Drop & Roll
The dastardly cabaret duo Kiki & Herb return. $15–$18. Fri. and Sat. at 10:30, Sun. at 8. 5/25–7/29. • Fez, 380 Lafayette St. (212-533-2680.)

Marathon 2001
Ensemble Studio Theatre presents its terrific annual festival of one-act plays. Through 6/3: Series B features new works by Frank D. Gilroy, Susan Kim, Laurence Klavan, and Ruth Kirschner. $19. Mon. and Wed.–Sat. at 7:30, Sun. at 3. • E.S.T., 549 W. 52nd St. (212-247-4982).

The Pirates of Penzance
Director Michael Sheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 6, Wed. at 3. In previews for a 6/11 opening. • Pier 17, South Street Seaport (212-239-6200).

Tick . . . Tick . . . Boom!
This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Previews begin 5/23 for a 6/13 opening. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Watcher
Former MacArthur fellow, novelist (*Fixer Chao*) and playwright Han Ong opens his latest drama, a coming-of-age story set in Times Square, presented by the Ma-Yi Theatre Company. $19–$35. Wed.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/24 opening. Through 6/17. • CAP21 Theater, (212-581-8896).

Now Playing

American Rhapsody
A musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30, Sun. at 7:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Antigravity's Crash Test Dummies
Acrobatic silver-painted bungee aerial performers. $10–$25. Call for schedule. Through 6/3. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Bat Boy: The Musical
Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Beautiful Things/The Missing Face
The New Federal Theatre presents Tess Onwueme's African drama *The Missing Face* and Selaelo Maredi's new play, set in South Africa, *Beautiful Things*, in repertory. $25. Call for schedule. Through 5/27. • Henry Street Settlement, 466 Grand St. (212-279-4200).

Blue Man Group: Tubes
Smart silliness. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4, and 7. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blur
In Melanie Marnich's new play, a teenage girl learns that she is going blind. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

The Book of Liz
In this new play from David and Amy Sedaris, an unappreciated nun with a cheeseball fetish takes a road trip. $35. Call for schedule. Through 6/1. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
In this subtle Pulitzer-winning drama about divorce and the friendship, Donald Margulies depicts two couples whose interior lives are as complicated as his audience's. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 5/27. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dralion
Cirque du Soleil returns with its latest high-falutin'

Coming Into the Country

In the new solo show **I Love America**, presented, appropriately enough, at the American Place Theatre, Lidia Ramirez offers a sprawling tale of Dominican immigration. Basing her performance on dozens of interviews conducted with the U.S. Coast Guard in the Caribbean and in New York, Ramirez plays thirteen characters, including an Australian tourist, a Haitian who immigrated to the Dominican Republic, and an older woman (pictured) who lives where *yoleros*, or boat people, begin their dangerous trips to Puerto Rico. She'll attempt to give the experience of Dominican immigration—and the myth of America—something a little more complicated than the old Neil Diamond treatment. In previews for a May 30 opening. (See "Off Broadway.")

iotograph by Martha Holmes.

version of the high-flying circus. $43.75–$85. Tues. and Wed. at 8, Thurs. and Fri. at 5 and 9, Sat. at 4 and 8, Sun. at 1 and 5. Through 6/3. • Liberty State Park, Jersey City (800-678-5440).

Eli's Comin'
A musical inspired by the music of Laura Nyro, by co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Sat. at 8, Sat. at 3. Through 6/2. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

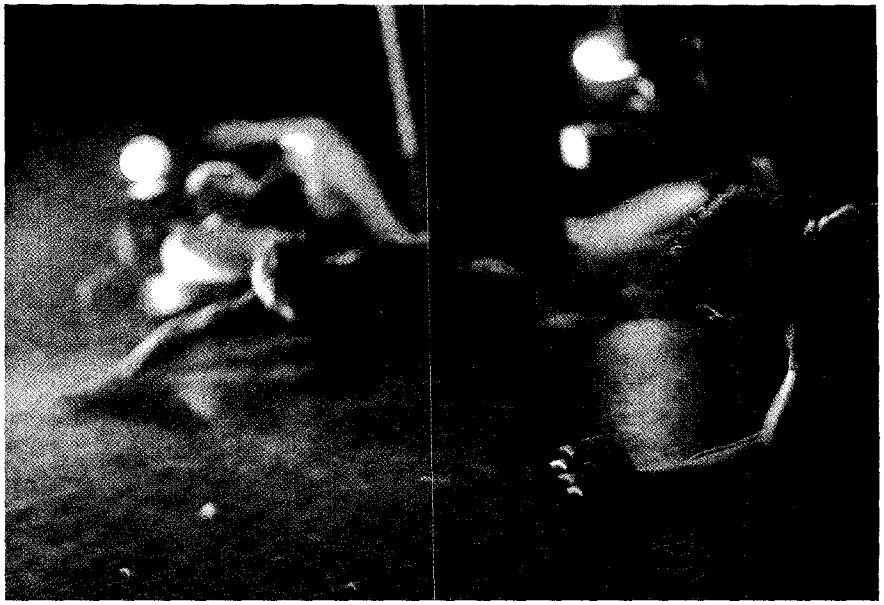
Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's musical spoof. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed
A pitch-perfect solo piece by Becky Mode that captures the excruciating boredom and frustration experienced by a struggling young midwestern actor who works the reservation phones in an haute cuisine restaurant. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Through 5/27. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Glimmer, Glimmer, and Shine
The talented playwright Warren Leight returns to the world of jazz men he excavated in the Tony-winning *Side Man* with a tale of two brothers and horn players. $55. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

The Good Thief
Brian d'Arcy James (*The Wild Party*) stars in Conor McPherson's recently extended drama. $25–$45. Wed.–Sat. at 8, Sat. at 5, Sun. at 4. Through 5/26. • 45 Bleecker, 45 Bleecker St. (212-529-4530).

The House Must Be Dismantled
Alba Oms directs the English-language premiere of Spanish playwright Sebastian Junyent's drama about two sisters. $25. English performances Wed.–Fri. at 8; Spanish performances Sat. at 2 and 8, Sun. at 2 and 6:30. Through 5/27. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).



Opening

Electra Avenue

The last time Ellen Beckerman and her inventive company (eb&c) were at HERE, they presented a 90-minute *Hamlet* that somehow managed to squeeze in a dance routine set to *Thriller*. Now they're back with the ambitious Charles L. Mee Jr.'s adaptation of the Greek classic **Orestes**. They promise to set Electra's no-doubt-danceable murder of her mother to a soundtrack of classical, punk, and New Wave; the house band, we're guessing, is named Clytemneska. Previews begin May 24 for a May 27 opening. (See "Off-Off Broadway.")

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Lackawanna Blues
Ruben Santiago-Hudson's well-reviewed solo show reimagines 1956 Lackawanna, N.Y., with a blues soundtrack. Loretta Greco (*Two Sisters and a Piano*) directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Lipstick Traces
The Austin-based Rude Mechanicals stage their award-winning experimental adaptation of rock critic Griel Marcus's secret history of the twentieth century. Presented by the Foundry Theatre, this production ricochets from the Sex Pistols to Cabaret Voltaire. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. • Ohio Theater, 66 Wooster St. (800-965-4827).

Lobby Hero
After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count On Me* and Pulitzer-nominated playwright of *The Waverly Gallery*, transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $30–$75. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. • Village Theater, 158 Bleecker St. (212-307-4100).

Madame Melville
Macaulay Culkin rides some flattering raves back to town after a successful London run in Richard Nelson's drama about a student who's hot for teacher (Joely Richardson). $60–$65. Mon.–Sat. at 8, Wed. and Sat. at 2. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Mamaleh!
A new musical about Jewish-American women. $35–$40. Wed.–Sat. at 8, Tues.–Thurs. at 2:30, Sun. at 3 and 7. Through 6/3. • Mazer Theater, 197 E. Broadway (888-972-5599).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

The Misanthrope
A new translation of Molière's classic, written and directed by Rod McLucas. $15–$40. Call for schedule. Through 5/27. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Mnemonic
This 1999 London Drama Critics Award winner, a sprawling multimedia investigation into time and memory by Simon McBurney's Theatre de Complicité, should be any experimental-theater addict's delight. $60. Tues.–Sat. at 8, Sat and Sun. at 2, Sun at 7. 5/23 and 5/24 at 2. • John Jay College Theater, 899 Te Ave., near 58th St. (212-239-6200).

Murdered by the Mob
Interactive theater. $55. Fri. at 7:30, Sat. at 7. • Arno F torante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$ Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, S at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-2 6200).

Nocturne
Marcus Stern directs a new drama by Adam Ra (*Animals and Plants*) about a young man who accide tally caused his sister's death. $45. Tues.–Sat. at 8, Sat 3, Sun. at 2 and 7. • New York Theatre Workshop, 7 4th St. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Ey $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th (212-239-6200).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) a Brian Murray star in Edward Albee's first new pl since *Three Tall Women*, a mysterious drama about couple of young new parents whose lives are invad by an older, less innocent pair. $25–$60. Tues.–Sat. 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for t Performing Arts, 111 E. 15th St. (212-239-6200).

See Bob Run
This odd drama by the hot Canadian playwrig Daniel MacIvor tracks a young woman (the talent Susan O'Connor) who takes a road trip in search her father. $35. Thurs.–Sat. at 8, Sun. at 7. Throu 6/3. • Rattlestick Theatre, 224 Waverly Pl. (866-46 7619).

Six Goumbas and a Wannabe
A mob comedy. $49.50. Tues.–Sat. at 8, Sat. at 3, Su at 3 and 7. • Players Theatre, 115 Macdougal St. (212-23 6200).

Stomp
As the title implies, a loud, aggressive, and energet show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:3 Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-47 2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb so show about a young girl who tries to come t terms with life in sixties South Africa. It's a surpri ing and unpredictable, utterly believable and affe tive tale of family love and loss amid the often rec less violence of apartheid. $49.50. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. • Playhouse 91, 316 91st St. (212-307-4100).

Photograph by Benjamin Hell

e It Girl
is new jazz age musical based on *It*, the 1927 n about a shopgirl who becomes a sensation. 5–$50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 0. Through 5/27. • York Theatre at St. Peters, 619 ington Ave. at 54th St. (212-239-6200).

ief River
this new drama by Lee Blessing (*Cobb*), two dwestern men meet in an abandoned farm-use three times over a period of 50 years. ırk Lamos (*Tiny Alice*) directs a cast that in-ıdes Gregg Edelman (*1776, City of Angels*). 7.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Sig-:ure Theatre'S Peter Norton Space, 555 W. 42nd (212-244-7529).

ny 'n' Tina's Wedding
wedding and reception, with Italian buffet, ampagne, and wedding cake. $67.50–$80. ıurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 46th St., and Vinnie Black's Coliseum, Hotel Edison, l W. 46th St. (212-239-6200).

ıcle Bob
dark comedy by Austin Pendleton about a man ›seph Gordon-Levit) and his nephew (Gale ırold from *Queer as Folk*). $45. Tues.–Sat. at 8, t. at 2, Sun. at 2 and 7. • Soho Playhouse, 15 Van-m St. (212-239-6200).

ıe Vagina Monologues
ve Ensler's ode to fannyboos, nappy dugouts, :. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 30. • Westside Theatre, 407 W. 43rd St. (212-239-00).

Will of His Own/Andromache
ıe irrepressible servant Crispin infuriates his rant and master in Michael Feingold's new trans-ion of the Jean-Françoise Regnard 1708 come-:/Jean Racine's first successful play. $28–$35. Call r schedule. Performances in repertory, through 17. • Pearl Theatre Company, 80 St. Marks Pl. (212-8-9802).

›ff–Off Broadway

'other
ılitzer-winning composer David Del Tredici and :perimental performer John Kelly unite in a mu-:al performance illuminated by dance and video ojections. $20. Wed.–Sun. at 8. Through 5/26. • 5. 122, 150 First Ave. (212-477-5288).

ıveman
ichard Maxwell opens his newest experimental ay. $15. Wed.–Sat at 7:30. Through 5/29. • SoHo :p, 46 Walker St. (212-479-7979).

leveland/Sincerity Forever
vo odd works by Mac Wellman (*Fnu Lnu*). 15. Thurs.–Sat. at 7 (*Cleveland*) and 10 (*Sinceri-Forever*). Through 5/26. • Flea, 41 White St. 12-226-2407).

enry IV
lexander Harrington directs the Bard's classic in vo parts. Call for schedule. Through 6/3. • La Ma-a E.T.C., 74A E. 4th St. (212-475-7710).

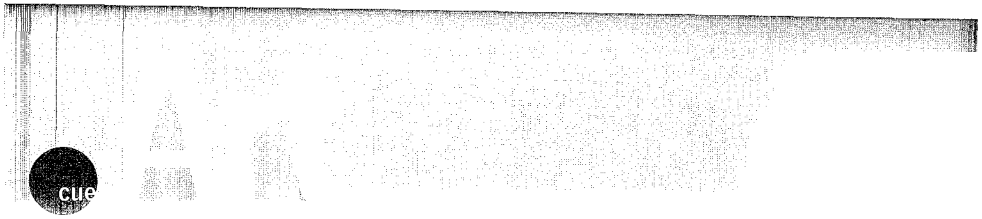
londay Night Magic
ıternationally known magicians. $25–$27.50. lon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. 12-307-4100).

lono
n inventive, improvisatory play set in a barlike en-ronment. $12. Thurs.–Sat. at 8. • Surf Reality, 172 llen St. (212-358-3447).

restes
llen Beckerman directs Charles L. Mee Jr.'s adap-tion of the Greek classic. $15. Wed.–Sat. at 7, Sun. 2. 5/24–6/17. • HERE, 145 Sixth Ave., at Dominick St. 12-647-0202).

hut Up and Love Me
erformance artist Karen Finley premieres a new ork. $20–$25. Wed.–Sun. at 8. Through 6/2. • P.S. 2, 150 First Ave. (212-477-5288).

o Long Ago I Can't Remember
Ale GAtes presents a new work. $20–$25. ues.–Sat. at 8:30. • GAle GAtes, 37 Main St., Brooklyn 718-522-4597).



Edited by **Edith Newhall**

Galleries

Solos

Madison Avenue and Vicinity

Julian Beck
Gestural and automatic works on paper and canvas from the forties and fifties by this artist who, with his wife, Judith Malina, was a founder of the avant-garde performance ensemble, The Living Theatre; through 6/9. • Ubu, 16 E. 78th St. (212-794-4444).

Donn Davis
Recent collages of found machine-printed materials; through 6/22. • Rickards, 1045 Madison Ave. (212-924-0858).

Lockwood de Forest
Plein-air oil sketches of landscapes in America, Europe, Syria, Egypt, and India by this artist (1850–1932), was the great-nephew of the Hudson River School painter Frederic Edwin Church; through 7/27. • York, 21 E. 65th St. (212-772-9155).

John Duff
Early sculptures spanning the years 1969 to 1975; through 6/30. • Knoedler, 19 E. 70th St. (212-794-0550).

Jean Fautrier
Works on paper and one major bronze sculpture by the French artist (1898–1964); through 7/6. • Werner, 4 E. 77th St. (212-988-1623).

Keith Haring
A selection of paintings by the late artist; through 6/30. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Knox Martin
Black-and-white abstract paintings made by the artist over the past twelve years; through 7/31. • Gat, 1100 Madison Ave. (212-327-0441).

Maureen McQuilllan
Recent black-and-white drawings; through 6/9. • Graham, 1014 Madison Ave. (212-535-5767).

Richards Ruben
Abstract paintings on shaped canvases by the Abstract Expressionist; through 7/30. • Shapolsky, 152 E. 65th St. (212-452-1094).

Tony Smith
Paintings and sculpture dating from 1960 to 1965, a period of time when the artist was teaching at Pratt Institute in New York and Bennington College in Vermont; through 6/23. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Wayne Thiebaud
New paintings by this artist whose traveling retrospective opens at the Whitney Museum on June 28; through 7/12. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Pat Adams
New abstract paintings; through 6/15. • Zabriskie, 41 E. 57th St. (212-752-1223).

Lothar Baumgarten
How to See Venice, an architecture-related projection piece photographed in 1983–84 and created for the Mies van der Rohe building Haus Esters in Krefeld, Germany; through 6/8. • Goodman, 24 W.57th St. (212-977-7160).

Gifford Beal/Kenneth Callahan
Watercolors and gouaches of landscapes in New York, Bermuda, and the Bahamas by the American artist (1879–1956)/Drawings. Through 6/30. • 20 W. 57th St. (212-489-3331).

Fernando Botero
New monumental sculptures by the Colombian artist; through 6/30. • Marlborough, 40 W. 57th St. (212-541-4900).

Vija Celmins
New paintings; through 6/22. • McKee, 745 Fifth Ave. (212-688-5951).

Davis Cone
Realist paintings of Art Deco movie theaters; 5/23–6/29. • Forum, 745 Fifth Ave. (212-355-4545).

Inka Essenhigh
Recent drawings; through 6/23. • Boone, 745 Fifth Ave. (212-752-2929).

Julie Hedrick/Joan Miro
New paintings/Prints from the artist's later years, when he was experimenting with a wide variety of techniques. Through 6/9. • Haime, 41 E. 57th St. (212-888-3550).

Conrad Marca-Relli
Abstract canvas collages from the 1950s through the 1970s by the Abstract Expressionist painter; through 6/29. • Washburn, 20 W. 57th St. (212-397-6780).

Ron Mueck
New sculpture by the British artist, whose works *Dead Dad* and *Mask* were included in the "Sensation" exhibition; through 6/16. • Cohan, 41 W. 57th St. (212-755-7171).

Charles Simonds
Recent clay sculptures that explore the human body, the gesture of the smear, and the process of decay; through 6/9. • Helman, 20 W. 57th St. (212-245-2888).

Andy Warhol
A survey of the artist's prints and drawings of shoes, a subject he first took up while working as an illustrator in the fifties; through 6/30. • Sheehan, 20 W. 57th St. (212-489-3331).

Jane Wilson
New landscape paintings that depict the sky, land, and ocean as horizontal planes of color; through 6/8. • DC Moore, 724 Fifth Ave. (212-247-2111).

SoHo and TriBeCa

Carolyn Brady
Paintings of objects on tables; through 6/6. • Hoffman, 429 W. Broadway (212-966-6676).

Deborah Brown
Paintings of mixed-breed dogs that the artist walks for the Humane Society in New York City; through 6/23. • Pelavin, 13 Jay St. (212-925-9424).

Raoul De Keyser
New paintings; through 6/16. • Zwirner, 43 Greene St. (212-966-9074).

Brad Kahlhamer/Philippe Bradshaw
New paintings and drawings on the theme of how the West was won/Seven installations consisting of layers of chain tapestries, sculpted objects, and video projections. Through 6/30. • Deitch Projects, 76 Grand St. (212-343-7300).

Sigalit Landau
A site-specific installation by an Israeli artist; through 6/9. • Thread Waxing Space, 476 Broadway (212-966-9520).

Catherine McCarthy/Lezley Saar
New paintings/New mixed-media constructions. Through 6/8. • Beitzel, 102 Prince St. (212-219-2863).

Robert Morris
A mini-retrospective of the sculptor's series of "Blind Time" drawings dating from 1973 to the present; through 6/16. • Fung, 537 Broadway (212-334-6242).

Kazumi Tanaka
Recent sculpture; through 6/16. • Kent, 67 Prince St. (212-966-4500).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Jeffrey Vallance
Life-size wax sculptures of the Virgin of Guadalupe, poet Dante Alighieri, and former president Richard Nixon; through 6/16. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Stephen Westfall
Recent paintings that depict arrangements of vertical and horizontal lines against differently colored fields; through 6/2. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Hiro Yamagata
A large-scale laser installation that comprises grids of holographic panels on the gallery's walls; mirrored, rotating cubes suspended in space; and a computer-programmed laser and lighting system; through 7/28. • Ace, 275 Hudson St. (212-255-5599).

Chelsea

Helena Almeida
Black-and-white photoworks from the 1970s to the present; through 6/9. • Erben, 516 W. 20th St. (212-645-8701).

Paul Amenta
A sculpture installation of the yard of the house where the artist spent his early childhood; through 6/15. • Marvelli, 526 W. 26th St. (212-627-3363).

Reed Anderson
New drawings that depict images of geishas, elephants, and butterflies and incorporate punched holes and sprayed paint; 5/24–6/23. • Clementine, 526 W. 26th St. (212-243-5937).

Ross Bleckner
New large-scale abstract paintings; through 6/23. • Boone, 541 W. 24th St. (212-752-2929).

Richmond Burton
New paintings of all-over abstract patterns that merge and disperse; through 6/30. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Verne Dawson
New paintings; through 6/16. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Stephen Dean
New sculpture and a video work that continue the artist's exploration of color as an active agent of experience; through 6/27. • Urbach, 526 W. 26th St. (212-627-0974).

Mark di Suvero
Two new monumentally-scaled steel sculptures; through 6/16. • Gagosian, 555 W. 24th St. (212-741-1111).

John Duff
Recent sculpture; through 6/8. • Baumgartner, 418 W. 15th St. (212-633-2276).

Ken Feingold
New sculpture; through 6/23. • Postmasters, 459 W. 19th St. (212-727-3323).

Brenda Goodman
New abstract paintings; through 6/9. • Scott, 529 W. 2nd St. (646-486-7004).

James Hill/Stanley Whitney
New mixed-media paintings/New abstract paintings. Through 6/9. • Maynes, 529 W. 20th St. (212-741-3318).

Ellsworth Kelly
Six new large-scale paintings, each of which consists of two overlapping canvases, and a group of six e relief paintings; through 6/29. • Marks, 522 W. 22n and 523 W. 24th St. (212-243-0200).

Byron Kim
Mural-size landscape paintings; through 6/16. • tetch, 511 W. 22nd St. (212-633-6999).

Glenn Ligon
New, brightly colored paintings whose images drawn from black-themed coloring books from 1970s; through 6/9. • D'Amelio Terras, 525 W. 22n (212-352-9460).

Judith Linhares
New paintings and gouaches of doll-like figure fantastic landscapes; through 6/23. • Thorp, 210 Eleve Ave. (212-691-6565).

Ken Lum
New works that explore the expressive potential the commercial sign; 5/25–6/30. • Rosen, 525 W. 2 St. (212-627-6000).

Gerhard Mayer/Roland Flexner
Drawings made according to the German artist's s imposed restrictions/"Bubble drawings" that the a creates by expelling a mixture of ink and soap bub from a hollowed brush. Through 6/23. • Golden, W. 26th St. (212-727-8304).

Antonio Murado
Recent paintings from the artist's "Icescapes" ser through 6/30. • Schoormans, 508 W. 26th St. (212-2 3159).

Shirin Neshat
Three new films by the Iranian-born artist that add issues of ideology and identity in post-revolution Iran; through 6/29. • Gladstone, 515 W. 24th St. (2 206-9300).

John Newman
New sculptures from the artist's "Homespun" ser that employ materials and techniques used by cra men in India, China, Japan, and Africa; through 5/ • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Tony Oursler
New sculptures, including works that combine antennas with various electronic components, proj tions, wire screens, and Plexiglas, an series of handblown glass pods that case plaster heads with projected fa that ruminate or babble; through 6/1 Metro Pictures, 519 W. 24th St. (212-2 7100).

Robert Overby
Paintings of faces, eyes, and body pa on plywood by this Los Angeles ar who died in 1993 and whose work rarely exhibited during his lifeti through 6/16. • Fredericks Freiser, 504 22nd St. (212-633-6555).

Kay Rosen
Recent paintings on paper, each which contains a vertical list of wo describing furniture pieces; throu 6/16. • Morris, 465 W. 23rd St. (212-7 2752).

James Rosenquist
New paintings that explore the vis implications of Einstein's theory of sp cial relativity; through 6/9. • Gagosi 555 W. 24th St. (212-741-1111).

Eduardo Sarabia/Patrick Thorne
Paintings, drawings, and sculpture i spired by excess and various subcultu in Los Angeles/One large, glossy pai ing about vanity, notoriety, and t artist's love-hate relationship with L. Through 6/23. • I-20, 529 W. 20th (212-645-1100).

Bill Scanga/Christy Rupp
Miniature suburban houses for cricke and a series of portraits of crickets a ants/Sculptures of genetically-a tered insects. Through 6/17. • Ta lor, 535 W. 22nd St. (212-230-099

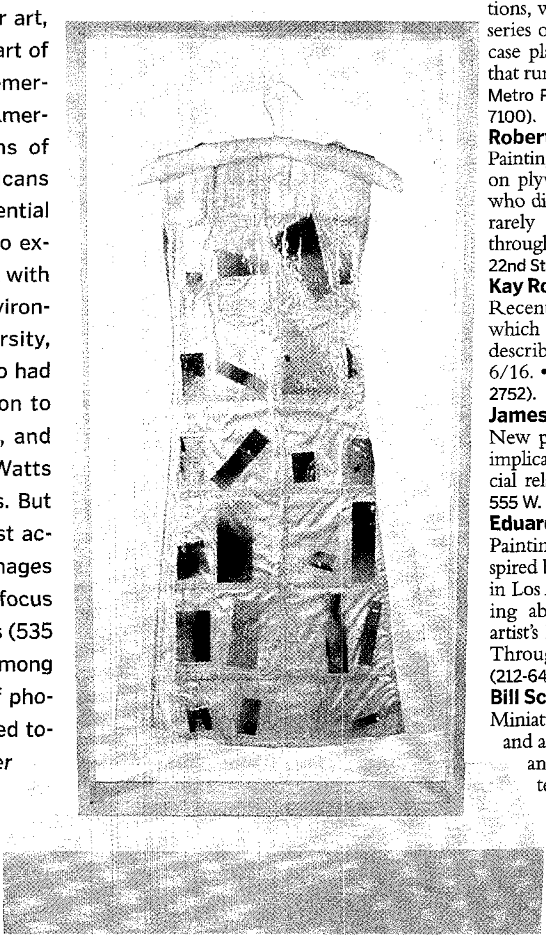
Robert Watts
Works that synthesize phot graphic images and ideas wi sculpture and other media,

Retrospective

Watts Towers

There is a simple reason why Fluxus, the international avant-garde movement that George Maciunas founded in 1962, never became a household name here: Americans wanted a certain obvious thrust and intent to their art, qualities exemplified by Pop and Minimalism. The art of Fluxus members, by contrast, had an esoteric, ephemeral nature that appealed to Europeans more than to Americans. Over the past decade, though, exhibitions of homegrown avant-garde art have made Americans savvier about its influence. One of the more influential Fluxus artists was **Robert Watts** (1923–1988), who exhibited as a Pop artist before he became associated with Fluxus in 1962. From creating light and sound environment pieces in the late fifties at Rutgers University, where he taught for most of his career, Watts, who had originally studied mechanical engineering, went on to produce casts of body parts, African sculptures, and everyday objects; kinetic and neon sculptures (Watts was Keith Sonnier's teacher at Rutgers); and films. But the Watts works that newcomers tend to find most accessible are those that synthesized photographic images with reconstructed everyday objects, currently the focus of an exhibit at Leslie Tonkonow Artworks + Projects (535 West 22nd Street; through June 30). They include, among other pieces, his *Portrait Dress* (1965; pictured) of photographs laminated in plastic pockets that he sewed together to form a dress, and his *Laminated Dinner Table* (1965), a tabletop collage of magazine food images. "There's a compulsion to touch everything in this show," says Tonkonow, "but it's forbidden. You break it, you buy it."

E.N.

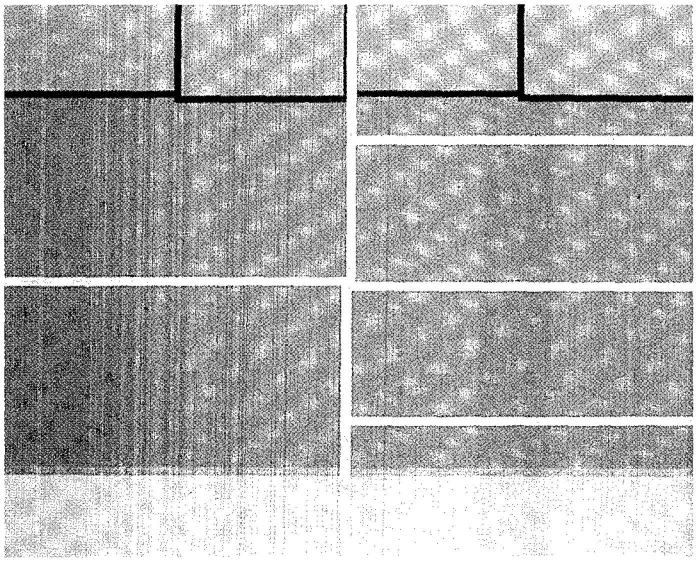


Photograph courtesy of Leslie Tonkonow Artworks + Projec

Talent

ll the Right Moves

Color and line continue to collide and overlap in **Stephen Westfall**'s latest paintings, but everything else has changed. Moving on from his more familiar monochromatic fields, Westfall has introduced quirky combinations of colors (pictured, *Germantown,* 2000) and made his grids increasingly broad and less predictable (and in one new painting, *Grand Opening,* nonexistent), suggesting landscapes crossed by country roads. At Lennon, Weinberg, 560 Broadway, at Prince Street; through June 2.



artist (1923–1988) who was affiliated h Conceptualism, Pop Art, and Fluxus; ough 6/23. • Tonkonow, 5535 W. 22nd St. 2-255-8450).

roup Shows

adison Avenue and Vicinity

ckinson Roundell
ntings, sculptures, and drawings of men by nineteenth- and twentieth-tury artists, among them De Lempic- Modligliani, Renoir, Vuillard; through 3. • 19 E. 66th St. (212-772-8083).

gosian
op Art: The John and Kimiko Powers llection," works by Dine, Lichtenstein, denburg, Warhol, Wesselman, others; through 6/30. 80 Madison Ave. (212-744-2313).

7th Street Area

ugier
awings by nineteenth-century artists, among them zanne, Constable, Courbet, Delacroix, Ingres, Re-n, and Turner; through 7/26. • 41 E. 57th st. (212-5-7288).

ineWebber
ibet: Mountains and Valleys, Castles and Tents From Newark Museum Collection," an exhibition ex-ring the ancient culture of Tibet through rare arti-ts and documentary materials; through 6/22. • 1285 th Ave. (212-713-2885), Mon.–Fri. 8–6.

senfeld
awings and paintings of flowers by American mod-nists, including Burchfield, Cramer, Graves, Hartley, zzell, Maurer, Ossorio, Stella, others; through 6/30. 4 W. 57th St. (212-247-0082).

. Etienne
rt With an Agenda: Politics, Persuasion, Illustration Decoration," works by Arntz, Grosz, Heartfield, llwitz, Schiele, others; through 6/16. • 24 W. 57th St. 12-245-6734).

oHo and TriBeCa

t in General
aterial Whirled," works that explore the bound-ies of traditional and non-traditional materials by reech, Havens, McGill, Miceli, Shotz, Westphal, oth-s; through 6/30. • 79 Walker St. (212-219-0473).

rsky
omestic Traces," works that refer to domesticity by umphrey, Messner, Oropallo; through 6/15. • 379 est Broadway (212-966-6170).

helsea

enter for Figurative Painting
gurative paintings by Bell, Kresch, Kaldis, eorges, Heinemann; through 9/28. • 115 W. 30th St. (212-868-3452).

Klagsbrun
Drawings, paintings, collages, and works in other media by Callan, Devriendt, Icaza, Rule, Sugito, others; through 6/9.• Klagsbrun, 526 W. 26th St. (212-243-3335).

Meltzer
A sculpture installation by Karen Kimmel, photographs by Alix Lambert, and a video by Nicole Cohen; through 6/16. • 516 W. 20th St. (212-727-9330).

Sonnabend
New works by Baldessari, Koons, Wesselman; through 7/27. • Sonnabend, 536 W. 22nd St. (212-627-1018).

White Columns
"Tipping Point," works exploring the process of metamorphosis by Grinblatt, Hanson, Jacobs, LaForte Monaco, MTAA, Spevack; through 6/10. • 320 W. 13th St. (212-924-4212).

Other

Wave Hill
"Verging on Real," works by Bankemper, de Mar, Edlund, Jacobs, O'Shea, Pepe, Victoria; through 8/19. • 675 W. 252nd St., Bronx (718-549-3200), Tues.-Sun. 10-4:30, Weds. in June and July 10-8.

Photography

Lillian Bassman
Distorted color images of male bodybuilders; through 6/30. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

James Casebere
Large-scale photographs of the artist's architectural models of rooms; through 6/16. • Kelly, 528 W. 29th St. (2122-239-1181).

Ralston Crawford
Vintage photographs by the American modernist painter and photographer; through 6/29. • Miller, 20 W. 57th St. (212-397-3930).

Anthony Goicolea
Photographs that explore the harsh realities of childhood existence in institutional environments; through 6/9. • Rare, 435 W. 14th St. (212-645-5591).

Gunner Plake/David Gibson
Color landscapes mounted on aluminum panels/Black-and-white landscapes. Through 6/16. • Carter, 560 Broadway (212-966-1933).

David Halliday
Sepia-toned black-and-white photographs of plant life displayed in illuminated boxes, and seascapes shot on the coast of Ireland; through 6/16. • Wessel + O'-Connor, 242 W. 26th St. (212-242-8811).

ICP
"Behind Closed Doors: The Art of Hans Bellmer." A survey of photographs and works in other media from the twenties and thirties by the Surrealist known for his erotic, lifelike images of dolls; through 6/10. • "Kiki Smith: Telling Tales." The first museum exhibition devoted exclusively to the artist's photographs, digital prints, and video projections; through 6/10. • "Dear Friends: American Photographs of Men Together, 1840–1918." Daguerreotypes, ambrotypes, tintypes, and early paper prints whose images of men together suggest a surprisingly broadminded attitude toward intimacy between men; through 6/10. • 1133 Ave. of the Americas (212-860-1777).

ICP
"Mark Ellen Mark: American Odyssey." A retrospective celebrating the work of ICP's second annual Cornell Capa Award for distinguished photography; through 6/17. • 1130 Fifth Ave. (212-360-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution from 5-8), Sat. and Sun. 10-6; $6, $4 students and seniors.

William Klein
Rare vintage photographs from the books *New York* (1954–55), *Rome* (1956), *Moscow* (1961), and *Tokyo* (1962); through 6/9. • Greenberg, 120 Wooster St. (212-334-0010).

Silvia Lareo-Vazquez
Photographs of people at leisure in Cuba and other locations; through 6/24. • Rice, 325 W. 11th St. (212-366-6660).

Lelong
"Inhabiting," large-scale works that investigate the process of changing spaces, by Costi, Ryan, Tabrizian; through 6/16. • 20 W. 57th St. (212-315-0470).

Martha Madigan
Recent photograms that depict images of newborn babies and adolescent females; through 6/30. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Karen Maini
Photographs that explore the spontaneity of children and the serenity of nature in summertime; through 6/23. • American Space, 1305 Madison Ave. (212-426-2879).

Leo Matiz
A retrospective of work by the Colombian photographer (1917–1998), including rural and urban landscapes, portraits, and abstractions; through 6/28. • Westwood, 578 Broadway (212-925-5700).

Diana Michener
Large-scale black-and-white photographs that depict a nude male and a nude female engaged in an intimate scuffle; through 6/23. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Roger Newton
Five new color photographs and one black-and-white print by this artist, who constructs his own lenses from different refracting liquids: water, mineral oil, and glycerin; through 6/23. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Luis González Palma
Two new series by the Guatemalan photographer; through 6/30. • Mann, 210 Eleventh Ave. (212-989-7600).

Scandinavia House
"Faces and Figures: Contemporary Photography in

otograph courtesy of Lennon, Weinberg.

Scandinavia," with works by twelve photographers from Finland, Iceland, Norway, and Sweden; through 6/10. • 58 Park Ave. (212-779-3587), Tues.-Sun. 11-5.

Victor Schrager/Andrea Modica
New photographs of plant forms/Platinum-palladium prints depicting century-old crania unearthed from a mass grave discovered a decade ago on the grounds of psychiatric hospital in Pueblo, Colorado. Through 6/30. • Houk, 745 Fifth Ave. (212-750-7070).

Andres Serrano
New photographs from the artist's "The Interpretation of Dreams" series; through 6/30. • Cooper, 534 W. 21st St. (212-255-1105).

Ezra Stoller/Lucien Hervé
Images of modernist architecture/Paris as seen from the photographer's apartment, as well as images of Matisse designing the Chapel at Vence. Through 6/23. • Meyerowitz, 580 Broadway (212-625-3434).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Print, Power, and Persuasion: Graphic Design in Germany, 1890–1945"; 5/24–8/26. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Recent Acquisitions"; through 9/9. • "(un)Shop: An Installation by Gillie Holme"; through 7/1. • "Rune Olsen: The RICE Banquet"; through 7/1. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; thorugh 8/19. • "A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

China Institute
"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; $3, $2 students and seniors.

Clocktower Gallery
"P.S. 1 National and International Studio Program Exhibition." Works by artists who participated in this year's Studio Program; through 6/9. • 108 Leonard St. (718-784-2084), Wed.-Sat. 12-6; donation suggested.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Telling Tales I: Classical Images From the Dahesh Museum of Art." Paintings, drawings, lithographs, and sculptures from the museum's permanent collection, including works by Alma Tadema, Bouguereau, Gérôme, Leighton, others; 5/29–9/29. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

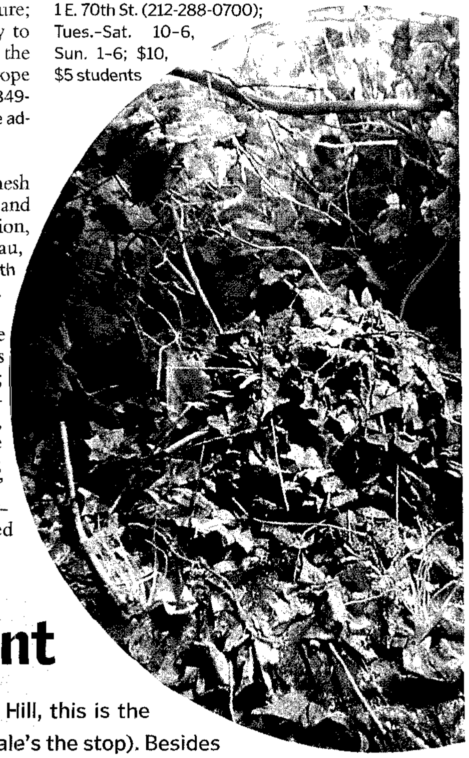
Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"El Greco: Themes and Variations." Different vers of the paintings *St. Jerome* and *The Purification o Temple* by the Crete-born artist (1541-1614), on v together for the first time; through 7/29. • "Manteg *Descent Into Limbo*, From the Barbara Piasecka Johr Collection." A smaller version of Mantegna's orig masterpiece that was probably painted by the artis Ferdinand Carlo, the last duke of Mantua, aro 1470–75; through 8/1. • "Six Paintings From the I mer Collection of Mr. and Mrs. John Hay Whitney Loan From the Greentree Foundation." Works Corot, Degas, Manet, Picasso, Redon; through 7/ 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Dreams and Disillusion: Karel Teige and the Cz Avant-Garde." A look at the life and career of Czech graphic designer and architectural theo (1900–1951) whose innovative book design, poe stage sets, and collages revolutionized Czech arti production in the twenties and thirties; through 7/ 100 Washington Square East (212-998-6780), Tues., Thu Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the Am ican architect's work as seen through drawings, pla models, furniture designs, photographs, video foota and the installation itself; through 8/26. • 1071 Fi Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. a Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $ $8 students and seniors.

Japan Society
"Frank Lloyd Wright and the Art of Japan: The Arc



On View

Cultivating Talent

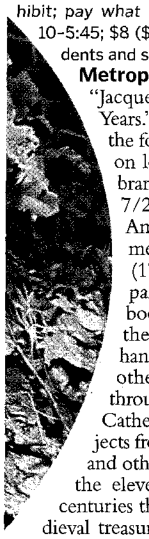
If you've been planning to visit Wave Hill, this is the season to hop on Metro-North (Riverdale's the stop). Besides wandering through spectacular gardens, woodlands, and greenhouses—or just taking in sublime views of the Hudson from a bench—you can check out t Glyndor Gallery's latest exhibition, **Verging on Real**, which runs through August 19 a brings together nature-inspired works by Joan Bankemper, Rob de Mar, Peter Edlu Patrick Jacobs (pictured, *Untitled #19 [Garden with Raked Leaves/Holly Bush], The Ort Rooms*, 2001), Mick O'Shea, Sheila Pepe, and Ted Victoria. Or if you like to be led, show on June 3 at 3 P.M. for a guided tour with Edlund and curator Jennifer McGregor. (W 249th and Independence Streets, the Bronx; Glyndor Gallery is open from 10 A.M. to 4 P Tuesday through Sunday and until 8 on Wednesdays in June and July; call 718-549-32 for further information.)

Photograph courtesy of Wave I

ct's Other Passion." Works of art and objects collect-d by the architect during his several sojourns in pan, as well as drawings for architectural projects he as commissioned to build in Japan; through 7/15. • 33 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. -5; $5, $3 students and seniors.

ewish Museum

Marc Chagall: Early Works From Russian Collec-ons." Paintings, drawings, and theater murals created y Chagall in Russia between 1908 and 1920, and aintings by Yehuda Pen, Chagall's first teacher; rough 10/14. • "Voice, Image, Gesture: Selections rom the Jewish Museum's Collection, 1945–2000." ore than 60 works from the museum's collection, y Diane Arbus, Tina Barney, Adolph Gottlieb, Han-ah Wilke, Andy Warhol, and others; through 8/5. • 109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., hurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibit; *pay what you wish for other exhibits*), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.



Metropolitan Museum of Art

"Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "William Blake." The first American exhibition of works in all media by the British Romantic artist (1757–1827), including drawings, paintings, prints, and illuminated books; through 6/24. • "Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "African, Oceanic, and Ancient American Art: Recent Acquisitions"; through 10/28. • "Summer Selections: American Landscape Drawings and Watercolors in the Metropolitan Museum of Art"; /29–9/2. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; hrough 8/19. • "Joel Shapiro on the Roof." Five large ast-bronze and painted cast-aluminum sculptures by he American artist; through 11/30. • 1000 Fifth Ave., at 2nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, ri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); ues.-Sun. 9:30-4:45 (closes at 5:15 between April and eptember); $10, $5 students and seniors.

organ Library

'Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twen-ieth centuries, by Degas, Goya, Michelangelo, Picasso, Raphael, Rembrandt, others; 5/23–8/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

useum for African Art

'African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among hem clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art

"Collaborations With *Parkett*: 1984 to Now." An exhibition celebrating the museum's recent acquisition of artworks commissioned by *Parkett*, the contemporary journal of art and ideas; through 6/5. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; through 6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; through 6/5. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 *suggested contribution*, $4 students and seniors.

National Academy of Design

"176th Annual Exhibition," with works by Chuck Close, Robert Cottingham, Jane Freilicher, Yvonne Jacquette Wolf Kahn, Milton Resnick, and other Academy members; 5/24–6/24. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"Graham Gussin: States of Mind." A computer-generated projection and a new video by the British artist, in the museum's Media Z Lounge; through 7/8. • "Trompe L'Oeil: Fictitious Internet Sites." An online program of Websites that use the familiar look and feel of existing sites to elicit a specific expectation through their design and information architecture, in the museum's Media Z Lounge; through 7/8. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Touring West: Nineteenth-Century Performing Artists on the Overland Trails." Objects, manuscripts, photographs, and ephemera relating to the individual artists and troupes who brought entertainment to the pioneers and miners living in the newly mapped territories of the American West; through 7/7. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Out of Time: Designs for the Twentieth-Century Future." Visions of the future as seen through twentieth-century architectural renderings, models, and drawings; through 6/10. • "Choosing to Participate." A multimedia traveling exhibition sponsored by the national educational organization Facing History and Ourselves; through 5/27. • "Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/30. • "Los Carpinteros: Cuidad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani." The first U.S. retrospective of the work of the Italian artist known for his elaborate installations and *tableaux vivants*; through 6/1. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art

"Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Freestyle." Works in various media on the theme of racial identity, by 28 emerging artists; through 6/24. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. 12-8; $5, $3 students and seniors.

Whitney Museum of American Art

"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including installations, video, animation, photography, and sound pieces; through 6/10. • "Data Dynamics." Five new works of Internet art; through 6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Draftsman's Colors: 14 New Acquisitions From Johns to Chong," recently-acquired drawings by Jasper Johns, Ellsworth Kelly, Martin Puryear, Richard Serra, and others; through 7/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Do-Ho Suh: Some/One." A new sculpture installation in which the Korean-born artist uses thousands of newly fabricated dog tags as his medium; through 6/29. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

5/23 at 10 and 2: "American Paintings." On view from 5/19. 5/24 at 10 and 2: "French Furniture." On view from 5/19. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

5/23 at 10 and 2: "East European Furniture." On view from 5/19. • 219 E. 67th St. (212-606-0430).

Doyle

5/23 at 10: "The Marguerite Dorment Collection." On view from 5/19. 6/6 at 10: "Belle Époque: Nineteenth and Twentieth Century Decorative Arts." On view from 6/2. • 175 E. 87th St. (212-427-2730).

Sotheby's

5/23 at 10:15 and 2: "Old Master Paintings" and "Villa Fiorentina." On view from 5/19. 5/24 at 10:15 and 2: "American Paintings." On view from 5/19. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

5/24 at 10:30: "The Cardiology Library of the Late Norman Shaftel, M.D." On view from 5/19. • 104 E. 25th St. (212-254-4710).

Restaurants

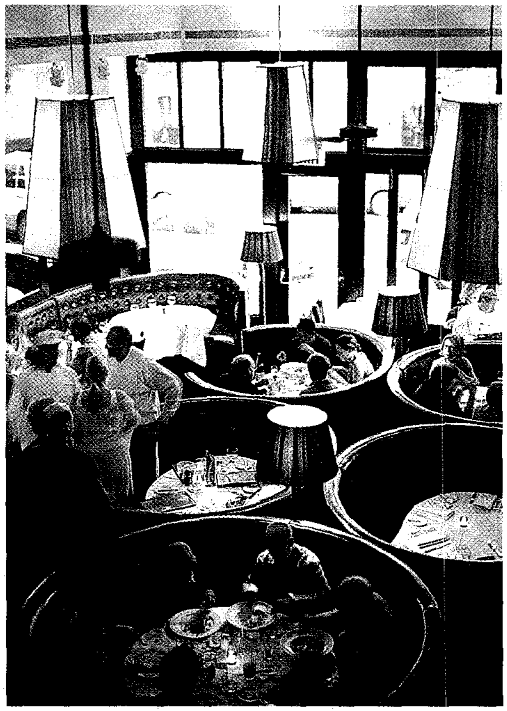
cue

Edited by Robin Raisfel
& Rob Patronit

Ask Gael

Tom Valenti on the Upper West Side? Too bad I lost my passport.

Too late, you East Side effete. The minute **Ouest** opened, Upper West Siders pounced. All 140 seats are churning bottoms, even the bar stools. "It's out of control," Tom Valenti concedes, whipping his *corps de galley* to greater frenzy in the crowded exposed kitchen. The better to deliver a reprise of all the soul-satisfying Valenti favorites: potato, goat cheese, and truffle terrine with transcendent beets. Mustard-and-crumb-crusted terrine of pork that has us spoiled bistro-hoppers moaning with joy (imagine, at last, in our own Zip Code). The fussy woman's idea of tenderest ravioli enfolding a melt of goat cheese swathed with a smoky staccato of pancetta-tomato sauce. Lusty short rib on an ooze of polenta perfumed with smoked onions. Tuna—not just the same old tuna, thanks to chickpea purée and pungent tomato vinaigrette. That same tomatoey tang lifts his perfect skate on lacy sweet-potato to crisp a notch above dozens of skates around town. Not the least bit intellectual. "I just try to invoke the warm feeling I had in my grandmother's kitchen," Valenti says. Michael Moorhouse evokes nostalgia with similar grace in sweet-rhubarb crisp with buttermilk sorbet and his almond-raspberry financier with lemon ice cream. "Isn't it wonderful? All the West Side foodies are in Heaven," cries West Side foodie royalty Sheila Lukins. Yes, yes, yes, yes. (2315 Broadway, near 84th Street; 212-580-8700.)



New and Noteworthy

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to ever appetite. Nibble on such tapas as crab empanadas an Serrano ham, or tear into a moulard-duck cassoulet roast suckling pig with grilled persimmon. In war weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (21 982-3838). (M)

Banjara
In spite of its location amid all those cookie-cutte curry cookers, Banjara is an oasis on Little India restaurant row. The room and adjoining lounge ar cliché-free. And chef Tuhin Dutta's unusual dishes lik juicy clay-oven chicken marinated in wine and crean and dumpakht (think supercolossal Indian potpie should dispel any worries that the street mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477 5956). (M)

BarTabac
Following in the footsteps of pioneerin restaurateurs before him, Georges Forgeois the empire-building force behind Bistro Jules Café Noir, and Le Singe Vert, has entered th Smith Street fray with a Brooklyn bar an bistro of his own. Francophiles will appreciat the artfully aged environs, the all-French win list, the menu of French bar snacks, and th obligatory steak-frites and onion soup. Not t mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dea St., Brooklyn (718-923-0918). (I-M) AE only

★ Beppe
Cesare Casella's devoted fans know him fo his Tuscan cooking and his signature breast-pocket herb bouquet, both of which hav resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rusti Tuscan products stashed behind glass at th entrance, the warmth of a giant open fireplace Casella's cozze are plump and sweet in a fier broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We lov braised black cabbage in toasted Tuscan bread the grilled wild mushrooms with polent crostini, and savory braised spare ribs. An desserts like sensational lemon "pudding" wit candied orange peel are luscious variations o a Tuscan theme. • 45 E. 22nd St. (212-982-8422) (E)

Bot
The all-plastic décor at this NoLIta spinoff o Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful foo and the mostly Italian wine list are reassuring proo that a traditional heart beats inside its ultramoder body. The iMac-hued garden room is linked to th front lounge by a serpentine expanse of chartreus wall and an open kitchen and bar, which dispens fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simple menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious ar-

Photograph by Kenneth Chen.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (☆) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

kes) and brand-new dishes like supernally moist ed pork loin and Neapolitan-style pizzas. • 411A terdam Ave., nr. 80th St. (212-579-9200). (I-M)

affè Linda

è Linda is a refuge for homesick Italian expats as as midtown desk jockeys hungering for good and a warm welcome. Owner Claudio Marini iously provides both: Every meal begins with plimentary bruschetta and ends with a stick of gley's with the check. In between, there's simple, ying salads; sandwiches; a dozen or so impeccably nte pastas; and dinner specials like stewed rabbit mashed potatoes and sautéed calamaretti with ado. • 145 E. 49th St. (646-497-1818). (I-M)

tolire

Luongo seems to open a restaurant a year, and n you're that prolific, it helps to have a gimmick. is slightly rusticated remake of the old Celadon e, the theme is Italian-American, a cooking style 's enjoying a bit of a kitschy comeback. Everyg on the menu is labeled either Old World (like ano, à la *Big Night*) or New World (the more genmezze maniche with cauliflower confit). And anyg with a little pot-shaped symbol next to it is ly baked in terra-cotta, a technique that seems to bridged both chronological and continental dis. • 1167 Madison Ave., near 86th St. (212-734-7711). E)

how Bar

f-partner Peter Klein started out cooking at Chirill and El Teddy's, then parlayed that spicy Chi-Latino experience into a lucrative cross-country sulting gig. Luckily for us, he's settled down in the t Village, where's he's turning out addictive honeyn-glazed spareribs, Sichuan steak-frites, and nghai lobster noodles. Potent house cocktails fuel a ly bar crowd, which seems ecstatic to finally find a si-exotic neighborhood place to call its own. • 230 th St. (212-633-2212). (M)

ity Eatery

ks aren't everything. City Eatery's décor is Baltar on a dime, almost Hopperesque in its starkness n the lights aren't lowered. Chef Scott Conant, vever, is a handsome devil. But even that wouldn't nough if he didn't have such a gift for invigoratfamiliar dishes and such a knack for demystifying ningly odd ones. Neat how he makes butternutash soup taste original and rabbit-and-lamb ravio-homey as chicken. One bite of his chocolate cake the world, and City Eatery, are beautiful. • 316 ery (212-253-8644). (M)

onvivium

restaurant scene in Park Slope has vitated ineluctably to Fifth Avenue, ere this rustic osteria has staked its own ospheric claim. Communal farmhouse les, candlelight, and rusted iron farm lements on the wall conspire to create ld-world ambience—that, and the unslated Mediterranean menu, which nges often, and incorporates dishes n Italy, Spain, and Portugal. The whole led fish, the steak for two, the seafood scous, and the pastas are highly recomnded, so make every effort not to OD the tapas-like appetizers. • 68 Fifth Ave., t. Marks Pl. (718-857-1833). (M)

raft

n Colicchio is a chef with a mission, jobs, and what must be a crackerjack port team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

☆ *Dim Sum gogo*

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Figs

Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is this 125-seat branch of Todd English's Figs. During flight-delay downtime, curb your air rage with a lively Boston-bibb-and-watercress salad sprinkled with Maytag blue; spaghettini with roasted tomato and toasted breadcrumbs; or a killer to-go flatbread pizza topped with figs, prosciutto, and Gorgonzola in a box designed to fit your seat-back tray. • Central Terminal Bldg., La Guardia Airport, Queens (718-446-7600). (I-M)

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

★ Gingko Leaf Café

If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all engineered, planted, and built by Toshio Sasaki, a Park Slope sculptor whose wife, Miyo, runs the tranquil café in the backyard of her Japanese gift shop. Collecting thoughts and contemplating life require sustenance, available in the form of tea, bean-paste confections, and a delicious assortment of bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I-M) ($)

★ Grand Sichuan Int'l Midtown

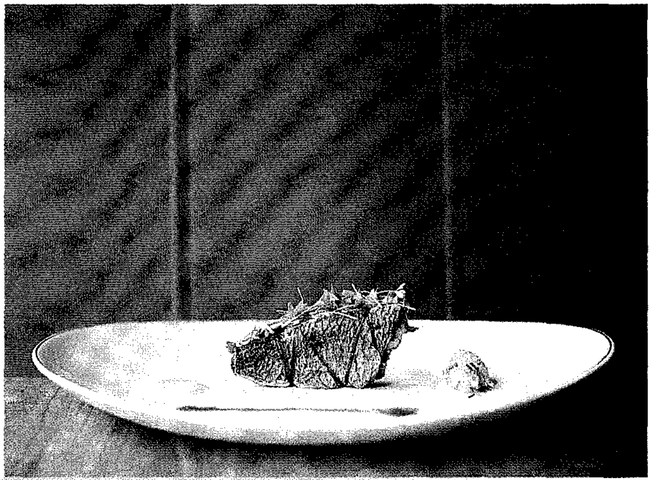
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Hampton Chutney Co.

SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cav-



Object of Desire

it to Be Untied

Dueling dabs of citrus chutney and cashew purée plus a streak of chive oil intensify the flavor of wonder boy Wylie Dufresne's new rouget appetizer at 71 Clinton Fresh Food. He binds the crispy pan-seared filets together with chives, wrapping up a tasty little package that goes nicely with a glass of Sancerre Chavignol rosé. (71 Clinton Street; 212-614-6960.)

tograph by Kenneth Chen.

ernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

ike

In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I-M)

★ Inside

Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

Jane

Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Javier

There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only

Meskerem

Hell's Kitchen's preeminent source for savory Ethiopian stews and the crêpelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyroland and cappucinoville. Combination platters are perfect for sharing, and the hand-to-mouth technique gives new meaning to the practice of breaking bread. • 124 MacDougal St. (212-777-8111). (I-M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks it's been lifted directly from some clean, mode precinct of Amsterdam itself. The food's equally packaged, especially an exotic version of hare and the herring tartare. • 169 Sullivan St. (212-387-8 (M)

ONEc.p.s.

Alan Stillman, along with executive chef David B and designer Adam Tihany, has rewired the Plaza's wardian Room. Tihany has colored the oaken caramel and put huge scarlet lampshades on the cl deliers, and the irrepressible Burke has concoct whimsical menu that includes a foie gras–spiked b er, and a rack of lamb accompanied by a disc of sl herd's pie. Note to nostalgists: The mosaic floors ceiling remain untouched, and the view of Ce Park is as grand as ever. • 1 Central Pk. So. (212-583-1 (E)

Ouest

After cultivating a coterie of foodie followers at pl like Alison on Dominick and Cascabel, Tom Val brings his distinctive style of boldly layered flavo and yes, those signature lamb shanks—to a neighl hood legendarily short on sophisticated grub. Cle he's doing his darnedest to turn the geographic constrained tide with dishes like house-smoked d breast, and lightly smoked salmon with braised l and fingerling potatoes. Dark wood and banque say "tavern," and so does the burger Valenti plans to fer at the bar. • 2315 Broadway, at 84th St. (212-5 8700). (M-E)

Panino'teca 275

Sometimes Smith Street's great unfed masses c something they can't find at any one of their cl ished bistros. Something light. Something sim Something delish. To sate those appetites, Ken Munz—in between action-packed shifts as Me Kitchen's sous-chef—helps his wife, Dianna, press saola-and-pecorino panini and assemble truffle-ca flower bruschetta at their comfortable, attractive p ni and wine bar, perfect for lazy lingerers. • 275 Sr St., nr. Sackett St., Brooklyn (718-237-2728). (I-M) ($)

★ The Park

Were you around during the eighties when places Mudd Club and Area, "mom and pop" empori SoHo, and art in the East Village, made New Y nightlife feel like the coolest island in the world you were, then stop watching the reality-based sh you're hooked on, and go play in the Park. If weren't around, well, then it could be your hard l for the Park is a great sandbox for urbanites who u to be kids but now have some of their own. If yo ever enjoyed the Odeon, you'll get into it. If not, ain't your playground. • 118 Tenth Ave. (212-352-33 (M-E)

★ Pico

Chef John Villa (JUdson Grill) takes a new old-w approach at Pico, his stylish Portuguese-inspi restaurant in an old Bazzini nut plant in TriBe Proximity to the Hudson befits mostly seafood star like steamed cockles with fava beans and vinho ve while second courses like spit-roasted suckling with a citrus-and-honey glaze marry the rustic w the refined. The blue-and-gold color scheme is the work of a University of Michigan grad but a tr ute to Portugal's ubiquitous palette. • 349 Greenwich (212-343-0700). (E)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Pa and Chicama. Now he's tackling old-world Span (sort of). A field trip to Galicia yielded dozens recipes for tapas, casseroles, soups, and flatbreads, all which undergo subtle and delicious transformatio the chef's inventive hands. To wit: bocarones in cabeche with almond-crusted queso de cabra, cri anchovies wrapped in sage leaves, and churros w warm chocolate dipping sauce for dessert. Much m radical is the conversion of the old Parlour Cafe i a seductive Iberian oasis with serrano ham hangi from beams and walls studded with enough shells stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (

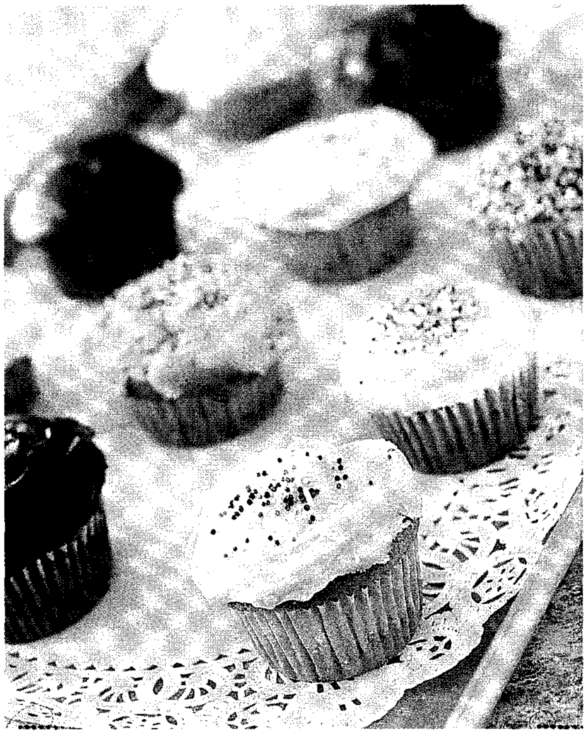
Q Bar

What the diminutive West Village restaurant forme known as EQ has lost in quiet elegance and big-ti

Opening

Sprinkles System

If you've ever wrestled your way into the bursting-at-the-seams Magnolia Bakery on a Sunday afternoon, shuffled around in circles for several minutes like a crippled dog chasing its tail, and finally watched in disbelief as a cashier rattled the tip jar in your face before you even had a chance to take out your wallet, you know that demand for buttercream-frosted cupcakes in this town has outpaced supply. Realizing, perhaps, the lengths people will go for anything topped with multicolored sprinkles, Tayson Ophaso, a former sous-chef at La Côte Basque, along with John Brescio, who also runs Lombardi's pizzeria, have opened **Spring Street Bakery**, with its not-so-subtle knockoff of the Magnolia repertoire, from the swirly southern cakes displayed on pedestals to the big bowl of vanilla wafer-banana pudding ("the kind of desserts my mother-in-law used to make," says Brescio). There are also muffins, cookies, homemade ice cream, brioche, plenty of seats, and—for now, at least—no lines. (30 Spring Street; 917-237-1901.)



otograph by Dasha Wright Ewing.

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arnishes like caviar and truffles, it's gained in casu- treamlined décor and a much more affordable, an-accented menu that changes nightly but usual- offers some form of raw shellfish, one root-veg- ole purée or another, and chef Enrico Wahl's own ention, dough-wrapped chicken strudels (some- v akin to pigs-in-blankets, and equally addictive). • W. 4th St. (212-414-1961). (M)

uartino
that separates this rustic Italian osteria and wine from the South Street Seaport is a few short blocks . one major mind-set. It's all about the good life, ian-style, which of course involves wine, served by mini-carafe; delectable cured meats and imported eses; pasta; pizza; strong espresso; and convivial iversation. But amazingly, no smoking. The owners y be Italian, but they're also (with one or two ex- tions) doctors. • 21 Peck Slip (212-349-4433). (I–M)

d Bar
is popular Southampton- wned canteen, where the potted ms cast soothing and romantic ck's Café-like shadows, launched the Upper East Side with caviar ams and a $34 rack of lamb. ce then, it's wisely (and perhaps oluntarily) instituted a seriously ilanthropic $25 prix fixe, but if i're not pinching pennies, there's l lots of modish and flavorful od to choose from, like fabulous live salad with Stilton, pears, and zelnuts; tremulous grilled Atlantic non with truffled celery-root rée; and pan-roasted wild striped s in a fines herbes vinaigrette. • E. 75th St. (212-472-7577). (E)

ose Water
ief-partner Neil O'Malley used work at Oznot's Dish in illiamsburg, and it shows in his ze platter and lamb brik. But his ure at Savoy, where he met part- r John Tucker, is equally conspic- us. The menu's seasonal fixation arantees a harvest of white-light- ig corn and heirloom tomatoes the summer. But the careful ser- e, Brooklyn-mellow ambience, d sublime breaded pork chops are od year-round. • 787 Union St., oklyn (718-783-3800). (M)

thmann's Steakhouse & Grill
ief Robert Dickert, an alumnus Bobby Van's and Roslyn's Bryant & Cooper, might ve a genetically predisposed way with dry-aged efsteak—his grandmother was Peter Luger's niece. carries on the family tradition with a $132 porter- use for four. And he breaks it too with "Asian fried amari" and something called West Coast chicken. • . 54th St. (212-319-5500). (E)

Scotch Bonnet Jamaican Gourmet
wn D'Aguilar graduated from a pair of Wall Street ich carts to this underlit, bare-bones garment-dis- ct joint, where Bob Marley's on a muted video op, Steel Pulse is on the sound system, and the pow- ul flavors of Jamaica emanate from the (sometimes odding) kitchen. "Cha-cha" chicken, tender morsels hacked meat, are swaddled in a mildly spicy sauce dded with pineapples and onion; crispy codfish frit- s come with a fiery dip so popular D'Aguilar's plan- ng to bottle it. And truly spectacular homemade inks (subtle sorrel, frothily sweet soursop, and bitter auby among them) soothe the slow burn. • 32 W. st St. (212-594-7575). (I–M)

ho Soho
Ho isn't just a place; it's an attitude—a little Euro- an, a little expensive, and plenty fashionable, just like is well-trafficked corner colonized by uptown staurateur Nello Balan and Long Island chef Guy euge. They've done a dark-wood and marble-tiled hab of the old Amici Miei space, spruced up the rden, and devised a menu of contemporary French re like candied herring with potato blini, Arctic char with braised bacon, and pan-seared squab breast with squab-leg confit. • 475 W. Broadway (212-677-7172). (E)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M–E)

Zoo Café-Bar-Restaurant
First Veselka and the 2nd Avenue Deli get makeovers, then Leshko's undergoes a witness-protection-program-worthy face-lift, and now the lovably grubby Kiev has morphed into this well-scrubbed version of its former self. Coffee-shop nostalgists, though, can take comfort in the fact that the menu still includes old favorites like borscht, blintzes, pierogi, and potato pancakes; it's still open 24 hours; and, as a Kiev regular put it, "well, it smells the same." • 117 Second Ave. (212-420-9600). (I)

Manhattan

Lower New York

★ Alfanoose
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly sea-

soned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

Clay
A small, sleek space filled with a stylish, young NoLIta crowd as crazy about the soju-litchi martinis as they are about the interpretive Korean dishes, including bibimbop, seafood pajun, and smoked tea duck. • 202 Mott St. (212-625-1105). (M)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

Layla
A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

Raoul's
The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. • 180 Prince St., nr. Thompson St. (212-966-3518). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican patty-like empanadas criollas; and the deliciously sweet cachapa, which arrives off the griddle under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

Guernica
Spanish history and Picasso have nothing to do with this curvy, warm-toned restaurant and club. Still, chef Brett Ludy creates eclectic, inventive dishes like foie gras "newtons" and lavender-glazed grilled shrimp, as artfully conceived as the blue-lit lounge downstairs. • 25 Ave. B (212-674-0984). (M)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-414-1224). (M)

★ Good
Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit-stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri or a mango margarita, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (691-8080). (I-M)

La Nonna
In Italian, *la nonna* means grandmother, a relative you
won't find in chef-owner Massimo Felici's kitc
What you will find, besides the grandmotherly-s
Tuscan country cooking, is a wood-burning o
which allows the chef to devote himself to cook
game like rabbit, venison, and squab, plus roasted v
etables and fish of the day. As befits any Tus
kitchen, there's also fettunta, zuppa di farro, pasta, g
pizza (after 9 P.M.), and one of the nicest tented ba
yard gardens in town. • 133-135 W. 13th St. (212-
3663). (M)

★ Lupa
We love this down-home Roman trattoria and
just for Mario Batali's celebration of odd animal p
and Italian delicatessen, or for partner Joe Bastian
bid to bring depth and finesse to a casual Village joi
wine service. We like the mood, the food, and
gentle prices, but so do legions of tuned-in N
Yorkers. It's almost as tough a sanctum to crack a
pricier sibling, Babbo. • 170 Thompson St. (212-9
5089). (M)

★ Peanut Butter & Co.
Smooth or chunky is only the beginning: Savor
sticky stuff 21 different ways at this kitschy café, wh
you're transported back to elementary school w
one bite of "ants on a log," celery sticks slathered w
the peanut butter of your choice and studded w
raisins. Request your Elvis (grilled peanut butter, b
nana, honey, bacon) on whole wheat if you mu
though we're certain the King would disappro
There must be a mom in the kitchen; sandwic
come with chips and carrot sticks, and they'll even
off the crusts for you. • 240 Sullivan St. (212-677-39
(I-M)

Tio Pepe
A reliably festive spot for classic Mexican and Span
fare, from tapas to paella Valenciana, with an enclo
sidewalk café and skylit garden room. • 168 W. 4th
(212-242-9338). (I-M)

14th–42nd Streets, East Side

Alva
Bare lightbulbs evoke Thomas Edison, the namesa
of this sophisticated American bistro owned by Au
ole chef Charlie Palmer, but Terrance Cave's unfu
food is all very twentieth-century: grilled hang
steak, pan-seared salmon, mussels in saffron broth, a
a portabello mushroom burger. • 36 E. 22nd St. (2
228-4399). (M-E)

Back Porch
An ideal spot for Murray Hill residents to meet
drinks alfresco and southwestern-flavored fare. • 4
Third Ave., at 33rd St. (212-685-3828). (I)

Bambou
A hint of the tropics on 14th Street: ambitiously no
velle renderings of Caribbean cuisine, like crab ca
with avocado and molasses or eggplant soup with c
conut and curry amid a relaxing, palm-fronded b
and dining room. • 243 E. 14th St. (212-358-0012). (M

★ Campagna
The far-too-cautious interior is woefully inapprop
ate preparation for the whoops of joy that routin
erupt when patrons sample Mark Strausman's gleef
ly game sense of Italian cuisine. The lobster broth
his cacciucco is a blast. And his grandma's lasag
makes you sorry you never met the old girl. • 24 E. 2
St. (212-460-0900). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this f
mal hotel restaurant directly from Grand Central T
minal, for a quick drink in the cigar bar or a full m
from the French-influenced American menu. • 42
St. and Lexington Ave. (212-850-5999). (M-E)

Metronome
This lofty Flatiron space is well suited to private fun
tions, but even the lone diner will find the Deco d
sign welcoming and the food—riffs on a Medite
ranean theme like "pinchos" of vegetables with roa
ed ricotta salata, and ribeye of lamb—satisfying. Li
jazz performed Wednesday through Saturday. • 9
Broadway, at 21st St. (212-505-7400). (M)

Mi
A talented team of cooks with impressive-soundi
résumés (Mercer Kitchen, Hatsuhana) collaborate o

ıu including sushi and sashimi, pad Thai, Malaysian
e ribs, and Korean bibimbob at this four-flavor
-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-
-8888). (M–E)

Pump Energy Food

re simply isn't any way to cheat at this "Physical
ıess Restaurant" and takeout shop. The falafel is
ed, *not fried; the tuna is low-sodium;* and all the
dishes are whites-only. In fact there's no fried food
l, *no oil period, not even a soda in the house.* • 113
st St. (212-213-5733). Also, 40 W. 55th St. (246-6844).

arabya

s Turkish restaurant formerly known as Gyroland
changed its name and its décor. While the kitchen
has a magic hand with meze, pide, kofte, and don-
ebab, all references to Philly cheesesteaks and Cal-
nia burgers have vanished. On weekends, a two-
e band with a charismatic singer in a purple suit
ws a big, adoring, mostly Armenian-American
wd, *but early in the week things are slow.* So go
n, and often—before this talented kitchen is forced
evive its California burger. • 351 Second Ave. (212-
-3200). (M–E)

aru

th a tropical theme, finger foods like spicy coconut
imp and an exotic name (after an isle in Fiji), the is-
d of Manhattan may seem far away. Dancing till
r and nibbling on the signature andouille-topped
za will also make you feel the heat. • 192 Third Ave.
2-471-9807). (I–M)

Jnion Square Cafe

where else are uncommon combinations such as
ıbarb-blood-orange *chutney* and wasabi *mashed*
atoes so seamlessly incorporated into dishes (so as
never frighten the buttoned-down natives). Sur-
singly, vegetarians will eat better here than at any of
ir hallowed haunts. The bar is a great place to lunch
. And the devil's food truffle with chocolate sauce
make you act the fool. • 21 E. 16th St. (212-243-
20). (M–E)

th–42nd Streets, West Side

plebee's Neighborhood Grill & Bar

is national chain invades Manhattan's freshly
ubbed and *reinvented* 42nd Street with an eager-
please, affordable menu heavy on burgers, steak,
l fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

AZ

ou think pan-Asian fusion is so last decade, make
te to the Flatiron triplex that used to be Flowers,
nade with a glass elevator and retractable roof and
w home to chef Patricia Yeo and her inspired culi-
y inventions. What works?
rio of sensational chutneys
Indian flatbread, and lap-
ıg souchon–smoked quail
th scallion pancakes, for
rters. A street-level lounge
ers to lighter appetites. • 21
17th St. (212-691-8888). (E)

abla

petizers to be eaten tapas-
le and entrées like herb-
ısted scallops with grilled-
getable tamales and sage-
d-lime roast pork with
iles rellenos draw a neigh-
rhood crowd to this
ıelsea Mexican restaurant. •
2 Ninth Ave., nr. 22nd St.
16-638-1111). (M)

ısh

rt bar, part nightclub, part
taurant. If you find that last
rt the most interesting,
u'll appreciate the New
nerican menu noshes like
king-duck pizza and corn-
eal-fried shrimp with
aised Swiss chard, served in
areable portions. • 17 W. 19th
(212-989-4874). (I–M)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

☆ Periyali

This is the restaurant that first made diners aware *that there was more to Greek food than a leg of* lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

☆ Restaurant Above

Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, deftly cooked halibut on a spring-green purée, a classic Caesar, seared wild salmon on a sumptuous soft corn pudding, and lacquered pork chops with cottage-fried sweet potatoes. Say you're Broadway-bound, and the waiter will see you make it, even if it means saving the berry shortcake for after the curtain falls. • 234 W. 42nd St. (212-642-2626). (E)

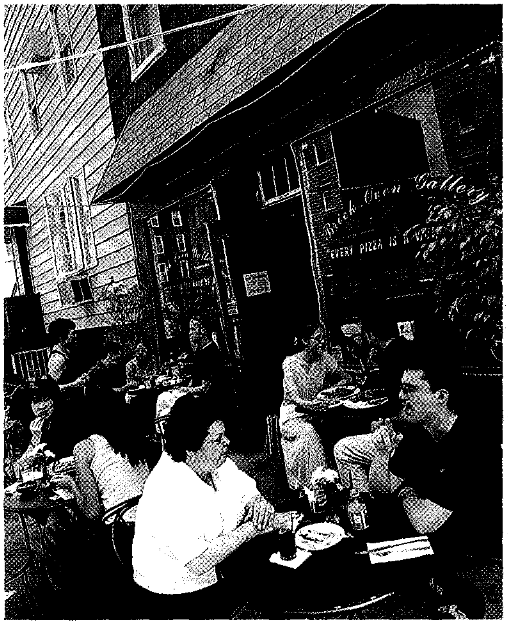
World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. •

The Underground Gourmet

Home Is Where the Art Is

The first wave of paint-spattered Manhattanites to colonize Williamsburg distinguish themselves from the arrivistes by boasting that they were riding the L before it was cool. But Kenny Perrone's roots go deeper. "I was born five blocks from here," he says, sitting outside **Brick Oven Gallery**, the cozy Italian restaurant he opened with his brother Peter and sister-in-law Jill last June. "When I left, in 1980, the rent was $112 a month." Things have changed—not least of all property values—and after 25 years in other people's kitchens, Perrone (pictured) decided the time was right to return and feed the new breed of starving artists, the ones with disposable income and a hankering for thin-crust brick-oven pizza. First, he had to find the right equipment, and as luck would have it, a 117-year-old brick oven lay dormant in a vacant storefront three short blocks from the Bedford Avenue subway station. "It was empty seventeen years," says Perrone. "The landlord wanted the oven to be used." As new customers have been discovering as they sporadically stray off the beaten Bedford Avenue path, it was worth the wait. Besides dispensing crispy individual-size pies named for friends and family ("King Scooter" is a stockbroker acquaintance partial to portobellos and sausage), the oven produces the wonderfully chewy, herb-flecked flatbread that gives Perrone's panini real personality. There are pastas, salads, and offbeat appetizers like prosciutto sushi (salty slices rolled around roasted peppers, eggplant, and mozzarella) and Brooklyn caviar, a pungent dip of roasted eggplant mashed with tomatoes, peppers, anchovies, and herbs. Seafood specials like shrimp scampi and mussels in white wine elevate the Gallery from a pizzeria into something a little more special but, with prices hovering under $15, not prohibitively so. And in the spirit of the new Williamsburg, the Perrones invite local artists to show their work, some of which has sold for as much as $1,500. But as far as Kenny and Peter are concerned, their cultural contribution is just as valuable. In gold letters across their front window is written EVERY PIZZA IS A WORK OF ART, a philosophy that's evident in each bite. (33 Havemeyer Street, near North 7th Street; 718-963-0200.) R.R.



otographs by Patrik Rytikangas.

Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Café Centro

A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Caviar Russe

The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M-E)

Coldwaters

Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or owner Georges Briguet will banish you to the back room. • 405 E. 52nd St. (212-755-6244). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lutèce

Well, it's definitely not André Soltner's Lutèce anymore. Brace for a $72 prix fixe and $135 tasting. Would you believe sautéed foie gras slathered with chocolate sauce? David Féau (late the executive chef at Guy Savoy, a Paris two-star) makes a stronger statement with his brilliant "Black and White" scallops and the complex black cod with exotic spices. You can taste the essence of roasted lobster shells in the truffled stock of his lobster consommé. Strawberries and blueberries "chaud and froid" surprise the mouth. As do gossamer baby macarons and buttery palmiers, still warm from the oven. Just like André's. Remember? • 249 E. 50th St. (212-752-2225). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur

Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M-E)

Monkey Bar

Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Montebello

Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't fooled—you pay for the privilege of eating under vaulted tile ceiling. • Grand Central Terminal, 42nc and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley

In this cushioned cocoon of a dining room off lobby of the Waldorf Astoria, chef Laurent Gras disciple of Alain Ducasse—offers diners a chanc mix and match bite-size "courses" chosen from c gories like Ocean and River, Field and Forest, Farm. Or put yourself entirely in his hands with seven-course "tête à tête" menu, each streamlined composed of just two ingredients achieving, in G words, a "single clean note." • 301 Park Ave., in the dorf-Astoria (212-872-4895). (E)

Smith & Wollensky

Urban cowboys herd together between deals over steaks with outsize knives to match (for sale, of cour at impresario Alan Stillman's signature chophouse. T place has that landmark-steakhouse look—bare o floors, a raffish air, and bustling waiters wearing servi stars. There's surf and turf aplenty, improvisations frc the chef at lunch, and an enviable wine cellar. • 7 Third Ave., at 49th St. (212-753-1530). (M-E)

★ Sushisay

An emergency room is more inviting; everyon greeted with the same clinical courtesy. Sushi prese tation is handsome and precise, but hardly breathta ing. The taste, however, is something else. Sushisay h the cleanest, most seductive sliced raw fish in tow Go with someone who will help you ignore the se ting. Or just close your eyes. Don't worry. Your oth

Takeout

Not Your Average Joe

What's a perfect doughnut without an excellent cup of Java? It turns out that Mark Isre the indefatigable force behind the Lower East Side's **Doughnut Plant**, is as obsess with brewing the bean as he is about proofing dough. "Coffee is what kept me going," says, referring to his days as a fledgling doughnut auteur operating out of a Ludlow Stre basement. "Every delivery I'd make on my bicycle, I'd stop and have a cup of coffee o cappuccino." Later, when he opened Plant, he conducted an exhaustive search, he sa sampling every organic bean he could find before he settled on a delicately flavored, toasty blend worthy of his handmade fresh-fruit-glazed doughnuts. He brews with spring water, and serves with Ronnybrook Farm Dairy milk and Sucanat, an unrefined granulated brown sugar. Next, Isreal says, he'll be tackling jelly and cake doughnuts—and then he's going to start researching espresso machines. (379 Grand Street; 212-505-3700.)

Photograph by Dasha Wright Ewi

es will be doing overtime. • 38 E. 51st St. (212-755-). (M–E)

ɔica

ays packed at lunch, but squeeze in at the bar and r the conch chowder and a glass of tropical iced The dining room serves some of the most imagi- ve Caribbean-inspired seafood in town, but be sure o on a weekday—the restaurant, located in the y of the MetLife Building, is closed Saturday and day. • 200 Park Ave., nr. 45th St. (212-867-6767). (M–E)

ard Bar and Lounge

e you squeeze past the voracious stockbrokers and ion editors comparing business cards, you'll warm o this lavishly appointed room (like a mock-up i-tour of Versailles) with a round of martinis, an ar- of foie gras prepared three ways, and a spread of ossian caviar. • 24 E. 51st St. (212-303-7757). (E)

rd–56th Streets, West Side

ienne

ybe you're not an out-of-towner on a spending e, but you can pretend to be at this posh hotel aurant overlooking a particularly swank stretch of h Avenue. Chef Oliver Dudler's modern French nu changes seasonally, and incorporates to-be-ex- ted luxury ingredients like lobster (in a trio of ps), foie gras (with red-onion compote), and ched Dover sole. The $50 prix fixe dinner is a (rel- e) steal. • 700 Fifth Ave., at 55th St., in the Peninsula -903-3918). (M–E)

aldoria

nk Pellegrino Jr.'s father earned the nickname nkie No after years of politely declining requests reservations at Rao's, his ten-table East Harlem ebrity hangout. Junior offers better odds in the the- district: 136 seats, plus a raw bar upstairs. A fugi- from Felidia's posh kitchen adds some verve to the ne-style Neapolitan seafood salad and roasted pep- s Pellegrino borrowed from his dad uptown. • 249 19th St. (212-582-0460). (E)

nihana

ng before *Iron Chef* taught us just how quick-hand- knife-wielding Japanese cooks can be, there were lickety-split tableside cooking shows that are still main draw at this teppanyaki steakhouse. Kids, of urse, love it. • 47 W. 56th St. (212-581-0930). (E)

mbay Palace

is newly refurbished, elegant Indian restaurant has n serving its refined versions of tandoori lobster, ib kandhari, and chicken kashmiri to a midtown ce crowd for years. Try the excellent Indian breads.) W. 52nd St. (212-541-7777). (M)

é

nbassador of beef Alan Stillman cops a French ac- it at this soaring midtown steakhouse known for its oular prix fixe wine dinners. Meat is just the hard e of the menu, a document that also includes pan- sted salmon "choucroute," grilled chicken merguez sage, and desserts big enough for two or more to re. For more casual, less expensive dining, try the é Grill next door. • 120 W. 51st St. (212-956-7100). -E)

Del Frisco's

nt to see what mahogany fashioned by testosterone ks like? This is without question the most urbane- elegant steakhouse you will ever see, its meat lock- filled with terrific beef. Now if they can only figure t how to get their staff up to the level of their sur- undings and kitchen. The place is New York land- rk potential. • 1221 Sixth Ave., at 49th St. (212-575- 9). (E)

e Franklin's Memory Lane Restaurant

is Times Square nostalgia extravaganza is also the and radio personality's new office—the restaurant a broadcast booth for tapings, and Franklin works floor and chats with customers while they eat big d like grilled lamb chops and yellowfin tuna. • 713 hth Ave., at 45th St. (212-977-0025). (M)

lian's

is fun, casual Mediterranean restaurant in Hell's tchen offers a daily risotto special, osso buco, and a ge of Sicilian and Southern Italian specialties. • 802 th Ave. (212-262-4288). (I–M)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

☆ Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-$30s range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia-onion-and-black-olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pierre au Tunnel

Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Thalia

The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M–E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club

You no longer need to wear a necktie at lunch, and chef Erik Blauberg has, gasp, slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

Café Botanica

The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

☆ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and the laughably itsy and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. You might be tempted to forgo dessert. Don't. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's

Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Teodora

This gracious, two-storied midtown oasis manages to distinguish itself with specialties from Emilia-Romagna, like piadina quartered and topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

★ Aureole

Charles Palmer is the kind of chef Americans love. Nothing precious, nothing stagy, nothing he wants to teach you. With the help of a staff as high-buttoned and on their toes as the original crew of the Enterprise, he brings you your favorite foods prepared with big flavors in comforting combinations. Lobster-and-sweet-pea ravioli. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

Etou
"Fusion is indefeasible" reads the motto printed on Etou's menu. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Preview

92nd Street Guy

Ken Aretsky (pictured) seems determined to satisfy every dining requirement of well-heeled clientele (and their offspring), from power lunches at Patroon and i mate, cozy dinners at Butterfield 81 to fish sticks and root-beer floats on the c dren's menu at 92, opening next week in Carnegie Hill. Until that momentous occas when he plugs in the Dreesen's dough machine and starts serving breakfast, w have to content ourselves with straightf ward American dinner fare like meat l roast chicken, pork chops, and, just in ti for summer, fried Ipswich clams and a N England lobster roll. (45 East 92nd Stre 212-828-5300.)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortm of Vietnamese and Thai dishes. Standouts incl chicken satay; pad Thai; spicy coconut chicken sc and marinated beef with garlic, ginger, and pl sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-18 (M)

Sabor
As the abiding popularity of tapas proves, grazing n er goes out of style. Customize a tiered tray of p Latino nibbles like shrimp empanaditas, octopus sa smoked-chicken croquettes, and tuna seviche watch the Upper West Side roll by, in all its dog-wa ing, stroller-pushing glory. • 462 Amsterdam Ave. 82nd St. (212-579-2929). (I–M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bom have brought regional Indian cuisine to Colum Circle. The prix fixe lunch buffet is a bargain, and the trendy territories (Goa, Gujarat) are well-rep sented. • 1845 Broadway, nr. 61st St. (212-245-4444).

★ Sylvia's
Though it's lost few if any acolytes, Sylvia's is hard Harlem hangout anymore. On any given night, can find more Columbia students there than you in study hall, not to mention Asian tourists by the b load. Still, that hasn't changed Her Majesty's coven by one black-eyed pea. The hot ribs still fall right the bone. Pork chops induce finger-licking. A desserts like rum cake and coconut cake are delirio ly good. • 328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I)

Queens

Water's Edge
Even if the voyage lasts just fifteen minutes, as the does from East 34th Street to Long Island City, the ry ride feels like an instant vacation. This one happ to be free if you're having dinner at this quiet, eleg space where every table has a view of Manhattan. Li ly French-American fare like Maine-lobster sou and seared Copper River salmon with chanterelles tarragon jus vie with the view for your attentior 44th Dr. at the East River (718-482-0033). (E)

Westchester

Equus
No ordinary hotel restaurant, this one is housed wi in a hundred-year-old castle called, appropriat enough, the Castle at Tarrytown, a Relais & Châtea property with Hudson River views. Dinner is a $ prix fixe, and offers such contemporary French fare terrine of foie gras with Calvados, pan-roasted w striped bass with corn ravioli, and medallions of ve son with red cabbage and root-vegetable cakes. Jac required. • 400 Benedict Ave. (914-631-1980). (E)

Photograph by Bruce K

Classical & Dance

Edited by Alicia Zuckerman

round Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

assical Music

Collegiate Chorale
ıed by the Riverside Choral Society and Brooklyn ıth Chorus perform Orff's *Carmina Burana* and ılenc's *Gloria*. 5/22 at 8. • Carnegie Hall, Seventh Ave. 7th St. (212-247-7800); $15–$75.

ya Grineva
ıscow-born pianist plays romantic works by zart, Liszt, Chopin, and Ravel, as well as the world miere of Laurent Couson's *Valse de Songes*. 5/23 at Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); –$67.

appily Ever After, An Operetta Junkett"
e New York Festival of Song presents an evening of retta from Kern to Sousa. 5/23 at 8. • The Kaye house at Hunter College, 68th St., between Park and ington Aves. (212-772-4448); $33.

ve New York Premieres"
w chamber works by José Luis Greco, Tobias Pick- Thea Musgrave, Joan Tower, and John Carbon. 5/24 . • Merkin Concert Hall, 129 W. 67th St. (501-3330); $15.

New York Philharmonic
Kurt Masur conducts Schumann's *Konzerstück for Four Horns* and Bruckner's Symphony No. 4 (*Romantic*). 5/24 and 5/26 at 8; 5/25 at 11. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$80.

"Reich Redux"
Eastman School of Music ensemble Ossia performs Steve Reich's *Tehillim*, based on Hebrew cantillation, and a new version of *The Desert Music* in Miller Theatre's season finale. 5/24 at 8. • Columbia University, Miller Theatre, Broadway and 116th St. (854-7799); $17.

The St. Francis Singers
Perform madrigals for springtime. 5/24 at 1:15. • St. Francis of Assisi Church, 135 W. 31st St. (212-967-9157); free.

The National Chorale
'Tis the season for *Carmina Burana*. Here's another. 5/25 at 8. • Avery Fisher Hall, Lincoln Center (212-333-5333); $21–$78.

"A Holiday Salute to American Music"
Bronx Arts Ensemble presents a Memorial Day concert of music by Porter, Sousa, Bernstein, Williams, and Gershwin. Rain or shine. 5/27 at 2. • Van Cortlandt Park, near Broadway and W. 246th St., the Bronx (718-601-7399); free.

"Music for Eternal New Yorkers"
Not the kind who wouldn't dream of setting foot in L.A., but rather those who reside in Greenwood Cemetery. The Goldman Memorial Band's salute to veterans features the Fanfare Trumpets of the U.S. Merchant Marine Academy and the Great Day Chorale in a concert of classic American fare and African-American spirituals. 5/28 at 1:30. • Greenwood Cemetery, Fifth Ave. and 25th St., Brooklyn (212-946-1233); free.

New York Philharmonic
Annual free Memorial Day concert includes Sofia Guaidulina's *Two Paths* and Bruckner's Symphony No. 4, led by Kurt Masur. 5/28 at 8. • Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (212-875-5709); free.

Opera

Amato Opera
Verdi's *Falstaff* closes the fifty-third season. 5/26–6/17, weekends. Times vary. • Amato Opera, 319 Bowery (212-228-8200); $25.

Shequida's Opera for Dummies
Juilliard-trained drag diva offers a comic history of opera, singing Handel, Verdi, and Puccini. Mondays, 5/28–6/25. • Westbeth Theatre Center, 151 Bank St. (212-307-4100); $20.

Dance

American Ballet Theatre
The world premiere production of David Parson's *The Pied Piper* runs through 5/24. Pepita's *La Bayadère* shares the program with *Piper*. *The Merry Widow* opens on 5/25. Call for details and times, or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$140.

New York City Ballet
This week includes classics *Swan Lake* and *Firebird*, Robbins's *Dances at a Gathering*, Tanner's *Ancient Airs and Dances* set to Respighi, and an all-Balanchine program on 5/24. Call for details and times, or visit www.nycballet.com. • New York State Theater, Lincoln Center (212-870-5570); $26–$74.

Alpha Omega Dance
Modern dance company presents six dances by six choreographers, rooted in African-American tradition. 5/25–5/26 at 8. • Theater of the Riverside Church, 121st St. and Claremont Ave. (212-749-0095); $15.

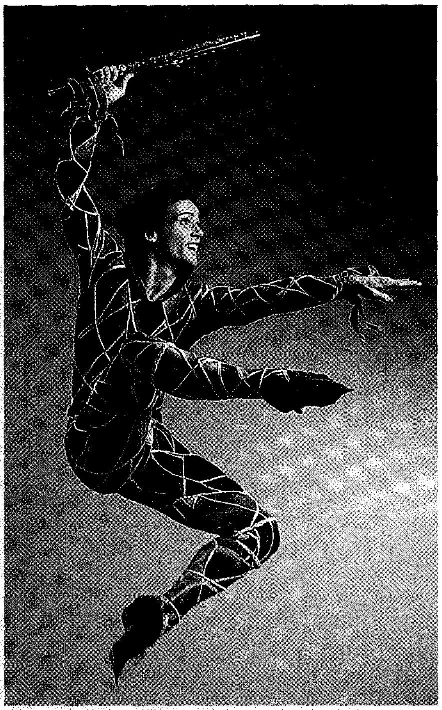
"Dance Africa 2001"
Rhythms From the Circle of Life features the Ndere Troupe from Uganda, Forces of Nature, Sabar Ak Ru Afriq Dance Ensemble, and the BAM/Restoration Dance Africa Ensemble (young dancers from the Bedford Stuyvesant Restoration Corporation). 5/25 at 7:30; 5/26 at 2 and 7:30; 5/27 at 3. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette St. (718-636-4100); $18–$38.

"Tap Extravaganza 2001"
Akim Funk Buddha, Facundo and Martin Loombard (a.k.a. the Argentine Twins), and 88-year-old Buster Brown are among the performers. Also, lifetime-achievement awards will be presented. 5/27 at 7. • The Town Hall, 123 W. 43rd St. (212-307-4100); $25–$55.

Andréa Smith
Presents *Karma Out-Loud and Silent*, incorporating dance, theater, music, and film and drawing material from the life of Alvin Ailey and the mythological Minotaur. 5/24–5/27 at 8:30. • Danspace Project at St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $12.

Opening

tar Rats



What better place for the world premiere of the ballet **The Pied Piper** than New York, which is said to have as many as three times more rats than humans? It's hard to believe that until now, the story that put the German town of Hamelin on the map had never been made into a major ballet: The charismatic flute player and the parade of rats and children that have maintained a solid place in children's literature since 1842 lend themselves naturally to dance. On Friday, the oversight was finally corrected by American Ballet Theatre, which, after years of financial hardship, wants to attract younger audiences with new programming to complement its core of classics. David Parsons, the choreographer, envisions the part of the piper (played alternately by Angel Corella, Herman Cornejo, and Joaquin De Luz) becoming an important leading-male role. It requires the principal to be onstage for a strenuous 50 minutes. "We're really stretching some boundaries," says Parsons of the one-act ballet, set to recent Pulitzer winner John Corigliano's 1981 *Pied Piper Fantasy: Concerto for Flute and Orchestra*. Elaborate puppetry, masks, costumes, lighting, and digital animation are the work of an all-star creative team that includes veterans of such Broadway shows as *The Lion King, Beauty and the Beast,* and *The Full Monty*. Parsons says that incorporating so many elements into the production has been liberating, but he's reluctant to peg *The Pied Piper* as "multimedia." "I think the story and the music are what is driving this," he says. "We're just making a new environment for a piece." (See "Dance.") A.Z.

otograph by David Street.

cue

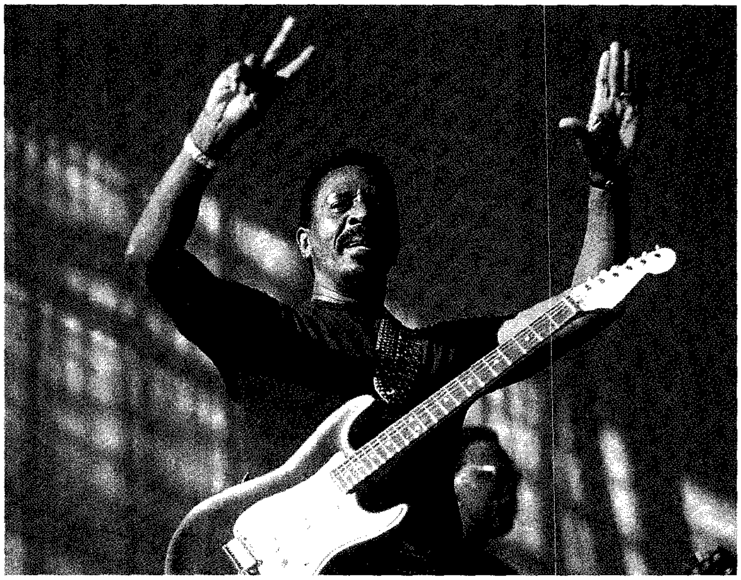
Nightlife

Edited by Ethan Brov

Performance

Do We *Like* Ike?

Ike Turner says his new album, *Here and Now,* marks "the first album in my life where I've ever done exactly what I feel, because I've always been so bashful about what I want." Ike Turner—*bashful*? "Well," Turner grumbles, "my image is all screwed up anyway." The 69-year-old is quiet, almost retiring; there's only a glimpse of the tyrant so bullying he would make James Brown blush, and it comes when he's asked about *that film. What's Love Got to Do With It* "assassinated my career," he says. "Even Tina hates it!" Turner compares the outcome of the film to the injustice he endured at the hands of Chess Records, which released Jackie Brenston's 1951 single "Rocket 88" (widely believed to be the first rock-and-roll song) without, Turner says, properly crediting him. "It should have been Ike Turner and the Kings of Rhythm with Jackie Brenston," Turner says, "but instead, it was the other way around." Still, "it's all about my future," Turner says, "and my future looks great." He adds that he's already in the process of bringing in guest stars for his next album, possibly including Bonnie Raitt, Eric Clapton, John Lee Hooker, Rick James, Buddy Guy, and the seldom-seen Sly Stone. For now, though, he's looking forward to his show at the Village Underground on May 22. "When you get a chance to see what I get," Turner says in a rare boastful moment, "I guarantee you that you won't be disappointed." E.B.



Small Stages

B.B. King Blues Club & Grill
5/22: George Thorogood and the Destroyers. 5/23: Deana Carter. 5/24: Maceo Parker. 5/25: America. 5/26: Richie Havens. • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/24: John Gorka. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/22: Rufus Wainwright. 5/23: Creeper Lagoon. 5/24: Russell Simins. • 6 Delancey St. (212-533-2111).

Irving Plaza
5/22: Sunshine Anderson. 5/26: Jets to Brazil. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The world-beat-oriented "Love Bazaar" with D.J. Kamala. Thursdays: "Benefit," a downtown-music revue. Fridays: Editors, scene-makers, and boldface names take turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/21: Cinerama; Lois; AM/FM. 5/22: World-premiere screening of *Punk/Metal: The Movie.* 5/23: Ladybug Transistor record-release show. • 74 Leonard St. (212-219-3055). $.

Makor
5/22: Songwriters Hall of Fame. 5/24: Nora York; Peter Stampfel. 5/26: Groove. • 35 W. 67 St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays: "Popcorn Tuesdays." Fridays: Adam Roth. 5/23: Dave Spalding. 5/24: The New York Sheiks. 5/25: Tom Clark and the Dark Horses. 5/27: Henry Gutierrez and Juice Bomb. • 99 Ave. B (212-982-2511).

Maxwell's
5/23: Mike Ill; John Pinamonti; Rivka. 5/24: Cinerma; Jenny Toomey. 5/25: Freedy Johnston; Miranda Lee Richards. 5/26: Creeper Lagoon. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
5/23: Dana Fuchs Band. 5/24: The Bevis Frond. 5/
Longwave. 5/26: Ekene and the Source. • 217 E. H
ton St. (212-260-4700).

Rodeo Bar
5/27: Bill Sims Jr. 5/28: Western Caravan. • 375 T
Ave. at 27th St. (212-683-6500).

S.O.B.'s
5/21: La Tropica Mondays. 5/22: "Sista Factory"
sents: Ledisi. 5/23: The Beatnuts; Non-Phixion. 5/
Brazooka. 5/28: La Tropica Mondays. • 204 Varicl
(212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings
eclectic sensibility to a new smoke-free club in
West Village. 5/22: Ike Turner. 5/23: Couste
5/24–5/27: Rod Argent and Colin Blunstc
Richard and the Young Lior
130 W. 3rd St. (212-777-7745).

Tribeca Blues
5/25: Lex Grey and the Ur
Pioneers. 5/26: Trainwreck w
special guests Buddy Cage
Michael Falzarno. • 16 Warrer
(212-766-1070).

Wetlands
5/24: Bob Dylan's 60th-Bir
day Bash. 5/25: Guttermou
5/26: The Slackers; Lefto
Crack. • 161 Hudson St. (212-3
3600) $.

Clubs

Centro-Fly
Once dominated by the bot
service set, Centro-Fly has n
achieved a near-perfect mix
Wall Streeters with looser
ties, D.J.-bag-carrying dan
music fanatics, and track-sui
deep-house heads. And
club's new downstairs ar
dubbed the "Pinky Room,'
both a triumph of design (th
cheers for its tacky, rec-room porno feel!) and p
gramming (D.J.'s like Artful Dodger and Dimitri fr
Paris have already graced its kitschy environs). Tu
days: Promoter Noah Tepperberg's fabulous "Tu
dayBabyTuesday" goes head-to-head with Spa's mc
el-centric Tuesday party. Thursdays: "Subliminal S
sions" with D.J. Erick Morillo and big-name spe
guests. Fridays: "GBH" ("Great British House")
refugee from Cheetah, makes a bid for the big ro
of Centro-Fly. Saturdays: Energetic house and
beat with "Plant"; in the "Pinky Room," Chez mu
honcho Neil Aline hosts "We and the Music." 5/
Laurent Garnier. 5/25: CJ Macintosh. • 45 W. 21st
(212-803-7859).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lo
and E-Man's frenzied but low-key house-music pa
"Bang the Party" every Friday. The party, which
been at venues all over town from the 205 Club
Baktun, is just now settling into its own groove. • 6
Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space does
book big-name D.J. talent, but it's got one of t
coolest interiors in clubland, with huge projections
Japanese *anime,* a vertiginous yet comfy balcony ar
and a seemingly gravity-defying D.J. booth. Thursda
Cyberfetish party "Click+Drag." Fridays: Dine
Reid Speed, and Thom H. spin two-step garage
"Drive-By." Saturdays: The Wicked Crew and "N'Ic
D.J.'s Holmar and A. Gram present "The Gold

Photograph by Jack Vartoogi

'ound Rules

In clubland, promptness is *not* next to godliness; ɜxpect shows to start much later than promised.

$ = cash only.

s." • 130 Madison St., under the Manhattan Bridge -964-0303) $5.

ıt Bar

.nt" promoters Marcus and Dominique, known :heir raucous big-beat and house parties at Cen- Fly and the unfortunately deceased Plush, now : a space of their own. They've already snagged d promoters like Neil Aline (of "Respect Is Burn- ") and hosted amazing one-offs like a surprise D.J. rom Fatboy Slim. Best of all, there's no cover most ıts. • 3rd St., between Aves. B and C. (TK PHONE)

Roxy

lays, the Roxy enlists D.J. Jason Ojeda for the re- ıch of its night for the weekender straight crowd. ırdays: Superstar D.J. Victor Calderone spins house the Chelsea boys while hard-bodied go-go boys ce on the bar. • 515 W. 18th St. (212-627-0404). $.

ne

s downtown spot is now host to excellent, enthu- ically received D.J.-oriented nights as well as up- -coming rock and dance acts. Thursdays: The glori- ly great D.J. Ron Trent and special guests like Phil er and Norman Jay. Fridays: House, techno, and ce D.J.'s unite for "Touch." Saturdays: U.S. hip-hop U.K. two-step collide at "The Empire." 5/24: Ron nt's Birthday. • 285 West Broadway (212-941-0900).

ı

: health-and-wellness theme (white walls, bath- ms designed to look like saunas) is thankfully stly unobtrusive, and the crowd is thankfully not essively chic. Spa promoter Steven Lewis maintains kind of balance between office *zhlubs*, club kids, A-listers he pulled off so nicely in the early days of now-defunct Life. Wednesdays: "Big Bad Dodgy co," with new wave and rock spun by D.J. Paul Se- ny. Thursdays: Super-promoter Erich Conrad's ıam," with D.J. Jackie Christie. Fridays: Marc Ron- and Grandmaster Flash spin hip-hop and R&B the A-listers at "Hollywood 2000." • 76 E. 13th St. 2-388-1060).

ıurney"

use music gets a great new home Fridays in ıoklyn: Caviar Studios, a loftlike space with a cute, mate dance floor and a cozy lounge. Before mid- ht, the party has an after-work pickup vibe, but late the evening, the space fills with dreadlocked ıcers and head-wrap-wearing divas dancing to the :et grooves of resident D.J. Kim Lightfoot and :sts like Kalim Shabazz. • Caviar Studios, 46 Wash- :on Ave., bet. Park and Flushing Aves., Brooklyn (718- :-9456).

ıyl

e recent quality-of-life crackdowns have taken a on the club's once extraordinarily open vibe, but parties—"Shelter" and "Body & Soul" in particu- —*continue to be strong*. Fridays: Hard, trippy house n D.J. Danny Tenaglia. Saturdays: Timmy Regis- d's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse

Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? • 141 W. 140th St., between Grand Concourse and Walton Aves. (718/992-5974).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 5/23–5/26: "Legends of the Bandstand," featuring Cedar Walton, Curtis Fuller, Gary Bartz, Louis Hayes, and Buster Williams. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/22–5/24: Paquito D'Rivera Quintet. 5/25–5/27: Shirley Horn. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 *cover*, $10 *for students*. • 131 Duane Street (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 5/22–5/27: Mike Stern Trio. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 5/25: Bill Wurtzel & Howard Morgan. • 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com.

Jazz Gallery

5/24: Vijay Iyer and Reggie Workman. 5/28: Frank Lacy's "Vibe Tribe." • 290 Hudson Street (212-242-1063) Admission to all performances is $10 per set. Reservations are recommended.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/22–5/24: The String Trio of N.Y. 5/25–5/27: Jason Lindner Ensemble. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art

Jazz performances at MOMA's "Sette MOMA" restaurant Thursday and Saturday evenings, 6 to 10. 5/24: Jay D'Amico Duo. • 11 W. 53rd St. (212-708-0480).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. 5/25: Greg Tardy Quartet. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Performance

Ip on the Rufus

His craggy wail of a voice can be as much an acquired taste as that of Tom Waits or Morrissey, but **Rufus Wainwright** (pictured) also has a romantic sensibility steeped in both cabaret and Tin Pan Alley. Wainwright's new album, *Poses*, won't be out until June 5, but fans won't have to wait until then to find out if he's equaled the sweeping lyricism of his self-titled debut: He plays the Bowery Ballroom on May 22. (See "Small Stages.")

tograh by Dennis Kleiman/Retna Ltd.

Smoke
A great jazz lounge with low cover to boot. 5/21: Jam Session. 5/22: Hammond B3 Organ Grooves. 5/23: Hot Pants Funk Sextet Plus One. 5/24: Larry Goldings Piano Trio. 5/25, 5/27: A live recording for Criss Cross Records: One For All featuring Eric Alexander, Jim Rotondi, Steve Davis, David Hazeltine, Peter Washington, Joe Farnsworth. 5/28: Jam Session. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/23: Club d'Elf. 5/25: Lorette Velvette plus Mo Tucker plus the Kropotkins. 5/26: Lorette Velvette plus Mo Tucker plus the Kropotkins. 5/27: Klezmer, Kushner and Son; John Fahey Memorial Concert. • 107 Norfolk St. (212-358-7503). $.

Performance

Five on a Match

Bassist Buster Williams, pianist Cedar Walton, trombonist Curtis Fuller, saxophonist Gary Bartz, and drummer Louis Hayes made their mark as sidemen in the hard-bop era, but now that they've become renowned players in their own right, they've formed a supergroup of their own called **Legends of the Bandstand.** But the quintet isn't just a market-ready jazz version of the Traveling Wilburys. The group formed on its own—without the help of a shrewd promoter—and will no doubt delve into the soulful depths of the hard-bop sound during a series of shows at Birdland May 23 through May 26. (See "Jazz.")

Photograph by Enid Farl

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/22–5/27: Mark Turner. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays: "New Talent Night," hosted by Eddie Brill. 5/22: Hot 97's "Phat Tuesday." 5/23: The Greg Charles Show. 5/24–5/27: Patton Oswalt and Brian Posehn. 5/24: Jim David. 5/25–5/26: John Henton. 5/27: "The Nasty Show." 5/28: Outlaws. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 5/21–5/27: Colin Quinn; Mitch Fatel; Greg Giraldo; Greer Barnes; Godfrey; Nick DiPaolo. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 5/21–5/27: Rob Magnotti; Carrie Karavas; Brad Lowery; Nancy Redman; Gregory Rogell; J. J. Ramirez. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-Up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 5/25–5/26: Jim Gaffigan; Kevin Brennan; Todd Barry. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 5/22–6/26: Andrea Marcovicci sings "Double Old Fashioned: The Cool World of Cocktails and Cafe Society." • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an inti cabaret space. 5/22–5/27: Philip Officer. • 450 Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the ly set with Eddy Davis & His New Orleans Jazz at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. 744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celeb her fourteenth year at the Cafe Pierre with a sp program called "Fascinating Rhythms: 50 Year American Popular Song and Jazz." Sun.–Mon., cy Winston sings and plays piano. $19 minimum; j et and tie required. • Fifth Ave. at 61st St. (212-940-81

The Carnegie Club at Carnegie Bar and Boo
Fridays and Saturdays at 9:30 and 11: Sinatra im sonator Cary Hoffman, backed by Stan Ru eleven-piece big band. $20 cover; two-drink m mum. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room
Through 7/1: "Blossom Dearie." • 346 W. 46th St. (265-8130).

Don't Tell Mama
What better way to wind down after an evenin overwrought Broadway fare than some underst cabaret? Thursdays: "Seth's Broadway Chatterb Fridays: "The Next Big Broadway Musical." Satur at 8: "Poole Party!" Saturdays at 11: Tommy Fe presents "Judy Garland Live!" • 343 W. 46th St. (757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency tel shares the room with the restaurant 540 Park. T ets are $50 Tues.–Fri.; $75 for the early show on day and all shows on Saturday; $50 food-and-dr minimum. Through 5/26: Keely Smith. • 540 P Ave., at E. 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest postshow snuggery, ri next door to an overwrought Russian restauran steer clear of the Cossack-dagger-toting doormen you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 11. $30 cover; $15 minimum. • 365 W. 46th St. (2 586-0244).

Judy's
This cozy and friendly piano bar features two perf mance spaces, a fine menu, and a weekly gig by Ju herself. 5/21: Badomi. 5/23: Cydney Halpin in "S ond Time Around." 5/25: Anthony Santeln 5/26–5/27: David Lahm presents a celebration of music of Joni Mitchell. • 169 Eighth Ave., bet. 18th 19th Sts. (212-929-5410).

TheMix

Edited by Boris Kachka

Radio Highlights

'Under the Water Works"
A special episode of John Schaefer's "New Sounds" series focuses on songs about drowning, with Ute Lemper singing Nick Cave, David Bowie doing Kurt Weill's "The Drowned Girls," and music by Gavin Bryars and Michael Nyman, among others. • 5/22 at 11 P.M. WNYC, 93.9 FM.

Dylan's Birthday
New York's folk station devotes its entire day to Dylan and his acolytes and fills its regular noon show, "Under the Covers," with songs by Dylan covered by others. • 5/24, all day. WFUV, 90.7 FM.

Salzburg Festival Broadcast
This episode in a series of broadcasts from the great classical festival includes the work of Stravinsky and Skriabin, with Alexander Toraze on piano and Valery Gergiev conducting. • 5/26 at 8 P.M. WNYC 93.9 FM.

Lectures and Panels

Backstage Broadway
The first panel in a series titled "On the Job: Tales From the Workplace" involves stagehands and theater workers talking about backstage culture. • 5/22 at 6:30 P.M. The New-York Historical Society, 2 W. 77th St. (212-873-3400); free.

The Young Person as Main Character
Panelists including Tony Earley, Jules Feiffer, columnist Robert Lipsyte, and four others discuss their portrayals of young people in books. • 5/22 at 7 P.M. Stanley H. Kaplan Penthouse, Lincoln Center (212-334-1660, ext. 107); $5.

Climate Change
Fairness and Accuracy in Reporting sponsors a lecture by environmentalist-author Ross Gelbspan. • 5/24 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Walter Cronkite and Benjamin Barber
The legendary journalist and the Rutgers professor discuss "the future of journalism and the threat to the first amendment." • 5/24 at 6:30 P.M. First Amendment Center, 580 Madison Ave., at 57th St. (212-317-7596); free.

"Designing Women"
The first in a three-part lecture series on women who revolutionized landscape design focuses on Beatrix Jones Farrand, the 19th century designer to the stars (John D. Rockefeller, Edith Wharton) responsible for the Princeton campus. • 5/24 at 6:30 P.M. Horticultural Society of New York, 128 W. 58th St. (212-757-0915, ext. 200); $25.

Lighting Classical Interiors
Stephen Cannon-Brookes, a lighting consultant and lecturer at University College, London, gives a slide lecture on "visual coherence in lighting classical interiors," followed by a reception in the museum's garden. • 5/24 at 6:30 P.M. Merchant's House Museum, 29 E. 4th St. (212-777-1089); $12.

"Positively 4th Street"
On Bob Dylan's 60th birthday, biographer David Hadju sits down with Dave Van Ronk, Nat Hentoff, and Art D'Lugoff to talk about Dylan and his early folkie Village circle (Joan Baez, her sister Mimi, and Mimi's husband Richard Fariña). • 5/24 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

"Designing Identity"
A day-long event starts with a lecture about the history of Germany via its typefaces, followed by a demonstration, collection visits, a tour, and a reception, in conjunction with Bard's exhibit about German graphic design. • 5/25 at 12:30 P.M. Bard Graduate Center, 18 W. 86th St. (212-501-3021); $125.

The Written Word

Anthony Bourdain
The author of *Kitchen Confidential* promotes its paperback release with back-to-back appearances at Barnes & Noble and the 92nd Street Y (joined at the Y by chefs Marcus Samuelsson and Scott Bryan for a discussion of "Chefs Undercover" moderated by radio host Leonard Lopate). • Reading: 5/21 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free. Panel: 5/22 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

Regina McBride
The author reads from her new novel, *The Nature of Water and Air*. • 5/22 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Bob Rosenthal and Michele Wolfe
The poets read from their work, participating in the continuing series, "Writers on the Edge," hosted by Cynthia Andrews. • 5/22 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

David McCullough
The biographer discusses his most recent tome, *John Adams*, and signs copies. • 5/22 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

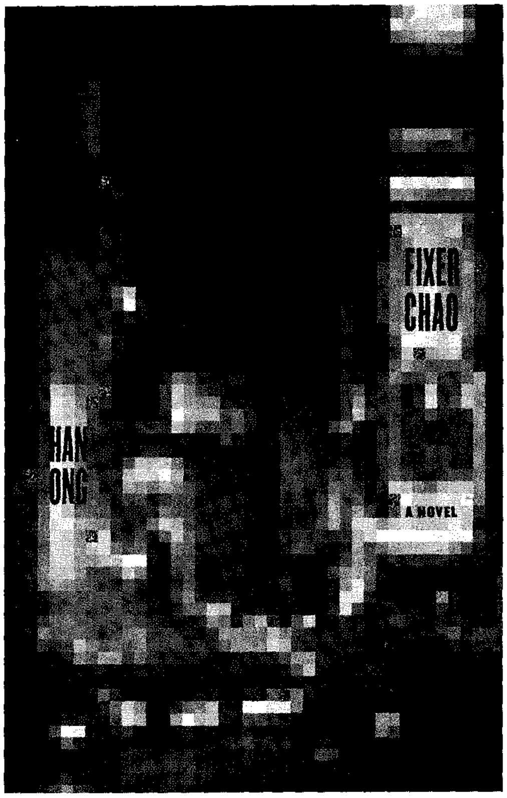
Han Ong
The MacArthur-winning playwright reads from his first published novel, *Fixer Chao*, and signs copies. • 5/22 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

"Food for Thought: Lunch Hour Theatre"
The series of lunchtime one-acts continues with two shows this week. On Wednesday there's Tony Kushner's *East Coast Ode*, and on Thursday Rita Moreno and Charlotte Rae read four newly translated Chekhov one-acts as well as Tennessee Williams's *Lady of Larkspur Lotion*. • 5/23 and 5/24, 1-2:30 P.M. National Arts Club, 15 Gramercy Park South (212-362-2560); $29 includes catered lunch.

Amy Sohn and Jonathan Ames
Sex, sex, sex is the theme of an appearance by two ex-lovers—Sohn, who reads from *Run Catch Kiss*

In Print

Han Goes Solo

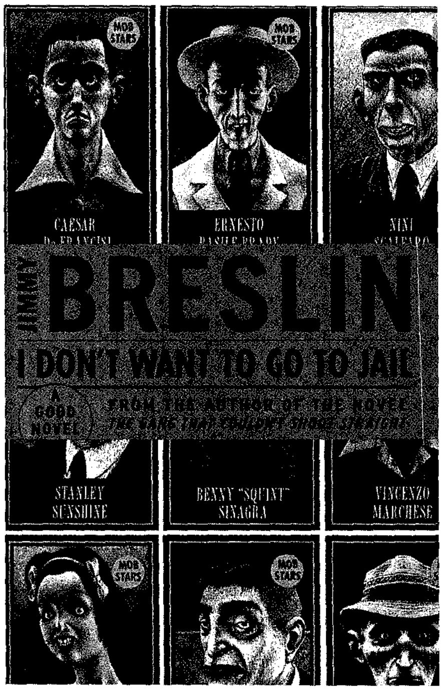


"I could never morally justify $45 for an evening in the theater," says Han Ong, who became the youngest playwright ever to win a MacArthur "genius" grant in 1997 and recently published his first novel, the high-society satire **Fixer Chao**. "Based on my dealings with people in the theater, I just feel like they're a bunch of loud-mouthed frauds. Right now, if I never write another play in my life, I would not be sad. I think it was a mismatch from the beginning." In a way, Ong's career is more typical of a good novelist's: The self-taught author cut his teeth on two semi-autobiographical efforts (though "I'm glad, in retrospect, that they didn't see the light of day") before publishing the far more ambitious and perceptive *Fixer Chao*, a scathing portrait of the artsy New York upper crust narrated by a Filipino hustler who poses as a Chinese feng shui expert. (Ong was born in the Philippines to ethnic Chinese parents.) Though Masters of the Universe are Ong's favorite targets, there's no shortage of minor types—from an Asian author cashing in on his otherness to (naturally) a smug avant-garde playwright. "My essentially misanthropic view of the world is pretty generous," Ong says. "I wrote this book largely to entertain myself. If I'd truly known that this would be published, I'd probably have been a bit more comprehensive." Despite the MacArthur, he wasn't getting many encouraging signs. "Nobody was knocking on my door, no one was calling me about my plays," says Ong. "I didn't understand why. Maybe because I'm an ornery person. Who knows." Ong reads on May 22 at Barnes & Noble Astor Place, and his (final?) play, *Watcher*, opens May 24. (See "The Written Word" and "Theater: Off Broadway" for details.) B.K.

In Print

A Novel You Can't Refuse

It shouldn't come as a surprise that the great newsman Jimmy Breslin's new mob story, **I Don't Want to Go to Jail** (Little, Brown; $24.95) is blurbed by the executive producer of *The Sopranos.* Of course, the Pulitzer Prize–winning columnist (and Norman Mailer's one-time mayoral running mate) has been turning Mafia material into satire since 1969, when he published *The Gang That Couldn't Shoot Straight.* But like HBO's blockbuster, Breslin's latest book—more farce than tragedy—derives most of its humor and dramatic tension from the undisputed decline of the American mob. Fittingly, his doomed main character, Fausti "the Fist" Dellacava, bears a strong resemblance to the real-life syndicate's\ now-imprisoned Vinnie "the Chin" Gigante—best known for wandering around the Village in his bathrobe. *You gotta problem with that?*



and Ames, author of *What's Not to Love?: The Adventures of a Mildly Perverted Young Writer.* • 5/23 at 7 P.M. Locus Media, 594 Broadway, Suite 1010 (212-334-6424); free.

John Wray and Colm Tóibín
Tóibín reads from his latest novel, *The Blackwater Lightship,* Wray from his acclaimed first novel, *The Right Hand of Sleep.* • 5/23 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

"Letters to a Young Poet"
Poets of a certain age Stanley Kunitz and Lucille Clifton read their poems and offer advice of all sorts to young poets and developing writers. • 5/23 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $15.

David Czuchlewski
The debut author reads from his critically lauded work, *The Muse Asylum,* and signs copies. • 5/23 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Selected Shorts
Michael Cunningham hosts a reading of works by Sandra Cisneros, Luc Sante, and Flannery O'Connor by Jacqueline Kim, Ruben Santiago-Hudson, and an actor to be named later. • 5/23 at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $18.

Wang Ping and Lewis Warsh
Ping, the author of *Aching for Beauty: Footbinding in China,* reads from his exposé, along with poet and publisher Warsh. • 5/23 at 8 P.M. The Poetry Project, St. Mark's Church, 131 E. 10th St. (212-674-0910); $7.

Citywide Storytelling Festival
Twenty finalists from grades three through ten tell stories from around the world, with Commissioner Levy congratulating the winner. • 5/25, 9 A.M.–3 P.M. Museum of Television & Radio, 25 E. 52nd St. (718-935-4259); free.

"Premieres": Heartland
A new series devoted to developing new musicals by offering advance stage readings kicks off with *Heartland* (book and lyrics by Darrah Cloud, music by Kim D. Sherman). • 5/25 at 2 P.M., 5/27 at 8 P.M., or 5/28 at 2 P.M. or 8 P.M. Clark Studio Theater, 70 Lincoln Center Plaza (212-206-1515 for memberships); $50 season membership; $20 individual tickets at the door.

Special Events

Tours

The Kennedys and the Roosevelts
Marking JFK's would-be 84th birthday, a trip ties together the histories of America's most important political families (sorry Dubya) at various city sites associated with their lives. • 5/26 and 5/27 at 2 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Kill van Kull Tug Tour
The antique tugboat W.O. Decker takes only six passengers at a time, so book early for sporadic tours like this six-hour vacation starting at the Brooklyn waterfront and heading to Port Reading via Kill van Kull and Arthur Kill. • 5/26 at 10 A.M. Call 212-748-8786 for reservations and meeting place; $125.

An Evening in Little Odessa
Historian Joseph Schiff takes you to Brighton Beach still home to the largest concentration of Soviet émigrés this side of Israel. Dinner at a Russian restauran includes wacky and often weird entertainment, so be prepared. • 5/26, 5–11 P.M. Call 212-415-5500 for reservations and meeting place; $90 includes transportation from Manhattan and dinner.

"The Art of Filmmaking"
Go location-scouting on the Upper West Side on a trip led by documentarian Rebecca Winson, in which she talks about the decisions and obstacles involved in city shooting. • 5/27 at 11 A.M. Call 212-415-5500 for reservations and meeting place; $18.

Memorial Day "War and Peace" Tour
If you aren't already commemorating by tanning at the nearest beach, you can learn about everything from frontier wars with the Algonquin to the development of the A-bomb. • 5/28 at 2 P.M. Meet inside Blimpie's at 38 Park Row (888-377-4455); $12.

Benefits

"Destination: Groove"
Some of the city's best-known dancers and choreographers gather for a show and party benefiting several charitable AIDS organizations. • 5/21 at 8 P.M. The Limelight, 47 W. 20th St. (212-840-0770); $25.

Henry A. Grunwald Public Service Award
Mike Wallace hosts a luncheon at which Lighthouse International inaugurates its award, honoring the former *Time* editor for his work to raise awareness of visual impairment. • 5/23, noon to 2:30 P.M. Cipriani, 110 E. 42nd St. (800-829-0500); $350.

"Handcrafted in America"
At a gala evening, the museum distributes prizes in return for tax-deductible donations of children's craft supplies to be sent to home-based child-care programs in Washington Heights, the South Bronx, and Bed-Stuy. • 5/23 at 7 P.M. The American Craft Museum, 40 W. 53rd St. (212-262-9575, ext. 306); $50.

Nature Conservancy Annual Benefit
A presentation of John Guare's new play, *Chaucer in Rome,* caps an evening gala celebrating 50 years of land preservation at the Nature Conservancy of New York, with Paul Newman and Joanne Woodward as chairs. • 5/24, cocktails and dinner 5:30 P.M., Tavern on the Green, Central Park West at 67th St. Play 8 P.M. Mitzi E. Newhouse Theater at Lincoln Center, Broadway at W. 66th St. (212-997-1880); $750.

Exhibit

Scott's Toilet-Paper Show
A little gallery near Wall Street displays the finest in toilet-paper art, from comments on capitalism in Heidi Cody's ad-filled rolls and Jed Ela's mass-produced ShitBegone brand to Jason Lee's formalist "White Arch." • 5/25–6/23. 16 Beaver Group, 16 Beaver Street, fifth floor (212-509-2800); free.

Event

Modern Humorist's First Anniversary
The humor Website in the tradition of the Onion celebrates its year in production with a multimedia party featuring readings, art, and various other performances by members and friends. • 5/24 at 8:30 P.M. S.O.B.'s, 204 Varick St. (www.modernhumorist.com/party for more info); free.

Sports

Wall Street Rat Race
The New York Road Runners Club hosts this two-and-a-half-mile fun run, starting at the World Financial Center, at Liberty and West Streets, and winding past various financial-district locations. Awards given for the top three male and female finishers who run in business attire carrying a

Game Week

HOME AWAY

	Mon: 5/21	Tue: 5/22	Wed: 5/23	Thu: 5/24	Fri: 5/25	Sat: 5/26	Sun: 5/27
DEVILS			NHL PLAYOFFS SCHEDULE TBA				
YANKEES		BOS MSG 7:05 P.M.	BOS MSG 7:05 P.M.	BOS MSG 1:05 P.M.	CLE FOX 7:05 P.M.	CLE MSG 1:05 P.M.	CLE FOX 1:05 P.M.
METS	MON FSNY 7:05 P.M.	MON FSNY 7:05 P.M.	MON FSNY 7:05 P.M.	FLA FSNY 7:10 P.M.	FLA WPIX 7:10 P.M.	FLA WPIX 1:10 P.M.	FLA WPIX 1:10 P.M.
METROSTARS					KC MSG 8:30 P.M.		BAYERN MUNICH 7 P.M. (NO TV)
POWER							WAS MSG 6 P.M.

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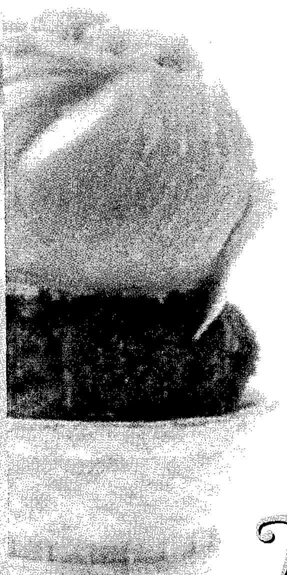
FOR WOMEN
BURBERRY
TOUCH
FOR MEN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Photograph courtesy of Roebling Hall.

Kids

Edited by Susan Avery

Happenings

Tri-Dance

Back in the seventies, my aunt was nearly evicted because of the hours I spent at her uptown apartment practicing *step, shuf-fle, ball change* on her oak floors. (My house had wall-to-wall orange shag carpeting, so the opportunity to hear my steps was irresistible to me.) Thankfully for audiences everywhere, I didn't make it. But others who aspired to the stage arrived through similarly dogged means. Now 84, **Jeni LeGon** got her big break in 1935's *Hooray for Love* with Bill "Bojangles" Robinson. After years of tapping it out on the streets of Chicago and chasing the dream to L.A., LeGon got her just deserts in her late teens, when an RKO biggie signed her to the film. Some decades later, Candace Woodall got with the beat in Detroit ("I grew up on *Soul Train*," she reports) and hoofed her way to New York to start her own dance ensemble, **Choreografitti**, a fusion of jazz, modern, African, and hip-hop movements. Likewise, **Carlota Santana** (pictured) was bitten by the dance bug in Jackson Heights and stomped her way into the feverish world of flamenco. This weekend, all three women are rekindling the fires of passionate movement with family performances that practically cry out for the emphatic statement. "The expression of emotion is what draws kids to it," says Santana. "It's fun to watch people stomp their feet on the floor. Mom always says 'Don't,' but in flamenco, you can do it as much as you want." (See "Children's Events.") S.A.

Photograph by Beatrice Schiller.

Children's Events

Doin' the Shimsham
Don those shiny black shoes and join in on the "Tap Extravaganza" at Town Hall. Nine high-energy performances will be showcased along with a presentation of awards to veterans Jeni LeGon, Delilah Jackson, and Jimmy Slyde. • 5/27 at 7 P.M., 123 W. 43rd St. (212-307-4100); $25–$55.

Mixing Movements
Choreografitti comes to the Brooklyn Children's Museum. The six-year-old dance troupe combines paces from modern, jazz, hip-hop, and traditional African movements to send a message of social consciousness. The six-woman show includes a series of dances, each seven minutes or less, for a total 45-minute performance. • 5/26 at 1:30 P.M. and 3 P.M., The Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400); $4.

Olé
Get ready to stomp. The Carlota Santana Spanish Dance Company brings Flamenco Vivo to the Henry Street Settlement. The show includes a mosaic of cultural influences: Spanish, Judaic, Arabic, Indian, North African, and Gypsy as well as an explanation on the use of castanets and different parts of the feet. • 5/27 at 2 P.M., Abrons Art Center, 466 Grand St. (212-598-0400); $5.

Certifiable?
Part acrobat, part comic, part storyteller, Tomas Kubinek performs zany feats for the crowd at the Brooklyn Academy of Music. At his one-man show, "Certified Lunatic and Master of the Impossible," Kubinek completes a backward somersault while drinking a glass of water balanced on his forehead, flys with canvas wings while questioning the meaning of life, and performs other death-defying stunts. • 5/26 at 2 P.M., 30 Lafayette Ave., Brooklyn (718-636-4100); $10.

Who's Calling Whom a Dummy?
At Crash Test Dummy Boot Camp, three recruits go to extremes to impress a merciless drill sergeant. *Antigravity,* a show at the New Victory Theater, pulls together an ensemble of athletes who long to save our turbo-charged world from faulty consumer products. They hang from ropes; test bungee cords; spin wildly to test helmets; and continue with generalized chaos. • Through 6/3, 209 W. 42nd St. (212-239-6200); $10–$25.

Where Do Babies Come From?
When the questions comes, you'll be doing 70 on I95 or, better still, answering your cell phone just as you're announcing the latest layoffs. Let the Bronx Zoo handle the hot topic, with its "Oh Baby" series in celebration of the zoo's newest arrivals. To get down to specifics, author Jennifer Davis will read from her new kids' book, *First Comes Love.* Even educated fleas do it. • 5/26 at 12:30 P.M., Bronx River Pkwy. and Fordham Rd. (718-367-1010); $9, $5 seniors and kids 2-12.

You Want Me to Eat What?
Perhaps the advent of the warm weather will get junior to try a new food. The Staten Island Children's Museum continues its "Cookin' Up Science" series with a lesson on couscous. Bribe 'em with a visit to its fabulous and fun exhibits. • 5/25 at 1:30 P.M., 2:15, 3, and 3:45, Snug Harbor Cultural Center, 1000 Richmond Terrace (718-273-2060): $4, free for kids 1 and younger.

Full Speed Ahead
Fleet Week comes back this way with an assortment of activities for the sailor in all of us. 5/23 at 9 A.M. is the parade of ships from around the world. The 5/24 Basketball Shoot Out at 1 P.M. will find contestants vying for the most baskets in 60 seconds. On 5/25 at 1 P.M., the strongest men and women go for bragging rights in an arm wrestling competition. Tug-of-war on 5/26 at 1 P.M. Many more activities. • At the Intrepid Sea Air Space Museum, Pier 86 at W. 46th St. and Twelfth Ave. (212-245-0072); $12, $9 for seniors and students, $6 for kids 6–11, $2 for kids 2–5, youngers and military personnel are free.

Hey, D.W.!
Who doesn't love Arthur, the hapless aardvark who's always trying to do the right thing? The Children's Museum of Manhattan opens up its latest exhibit, "Arthur's World," which engages kids in role playing, reading, writing, and fantasy play. Check out the Elwood City Library, Grandma Thora's recipes, and Mr. Ratburn's classroom. • 5/25 through Labor Day, 212 W. 83rd St. (212-721-1234); $6.

Sleeping Beauty
The Swedish Cottage Marionette Theatre in Central Park shows its updated production of *Sleeping Beauty.* The scenery, part of which was designed to resemble the Park's Belvedere Castle, is a perfect backdrop for marionette unicorns, multicultural fairy godparents, and a giant snapping turtle, alongside good and evil princes. • Tuesdays through Fridays at 10:30 A.M. and noon, Saturdays at 1 P.M. through June, Central Park at W. 81st St. (212-988-9093); $5, $4 for kids.

Clowning Around
The circus comes to Queens. The Big Apple Circus brings its new show to Cunningham Park. *Clown Around Town* is loosely based on the tale of the city mouse and the country mouse, and finds the two embarking on an adventure through the metropolis. In addition, the show features acrobats, hand balancers, magic acts, jugglers, trapeze artists, and a sprinkling of animals. • Through 5/28; Francis Lewis Blvd. and Union Tpke. (212-307-4100); $12–$32.

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Ask LaLa

Are the closing costs different for coops and condos?

Coops and condominiums have several major differences in closing costs. Coops will often impose a tax on the Seller, at the time of closing, called a "flip tax" which could be a percentage of the sale price, or could be based on the amount of the Seller's shares in the corporation.

Purchaser of condos, on the other hand, incur additional costs because they are actually purchasing a title to real property, as opposed to shares in a corporation. For the protection of the Purchaser, the title needs to be insured against all "liens" on the property, or disputes of ownership. In New York State the title insurance rates are uniform, and are regulated by the New York State Superintendent of Insurance. The *approximate fee is $675.00 per $100,000.00.*

When buying a condominium directly from the sponsor of a project, there will usually not be title insurance fees, but there will be fees for the Sponsor's attorney. The Purchaser is also expected to pay the transfer tax for both New York State and New York City.

However, as Lior Aldad of Aldad & Associates, (212-268-6998 www.closing professionals.com), remarks, "It is important to remember that although you may be expected to pay these attorney's fees, they are not representing you unless you have specifically agreed otherwise. It is your responsibility to seek out an attorney who will zealously advocate on your behalf, and confirm that you will legally receive all that you have negotiated upon with the Seller."

LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Broker of The Week

Judy Sato, Sr. Vice President
MIC Real Estate

Judy Sato is the Sr. Vice President at M.I.C. REAL ESTATE, *a subsidiary of Mitsubishi International* Corporation, in charge of Residential Sales and Rentals. She and her firm specialize in representing owners of luxury condominiums and coop's who wish to sell or rent their apartments, as well as arranging investment sales to international and tri-state area clients.

With Mitsubishi's prestige here and abroad, a good number of residential investment properties are managed by the company and leased to corporate tenants from Japan, China, South East Asia, Europe and South America.

Ms. Sato has lived and studied for extensive periods in Japan, Hawaii and various other areas in the United States. In her former career in the airline business, she traveled extensively, developing a unique touch for cross-cultural social skills, and a polish that puts everyone at ease. Her experience abroad has given her an exceptional knowledge of other cultures and customs, *and an ability to make clients of* diverse backgrounds feel welcome and comfortable in all of their real estate transactions, and in the process of finding a home in New York.

Contact Judy Sato at MIC Real Estate for all your real estate needs: 212-605-1901 *or E-mail: jsato@mreusa.com*

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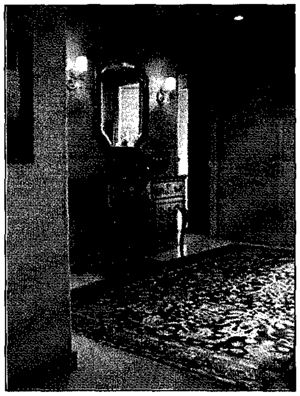

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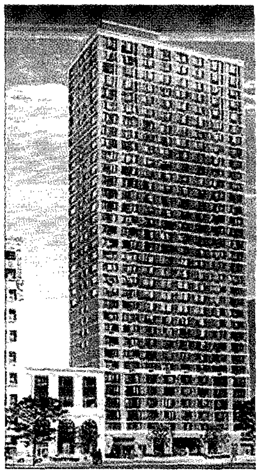

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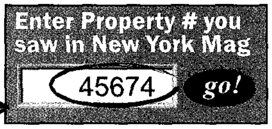

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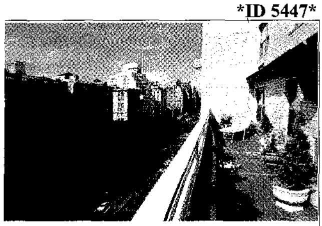

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NORTH SHORE - BAITING HOLLOW
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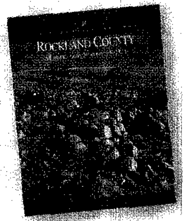

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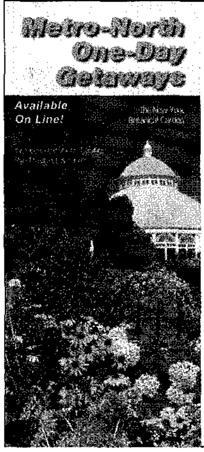

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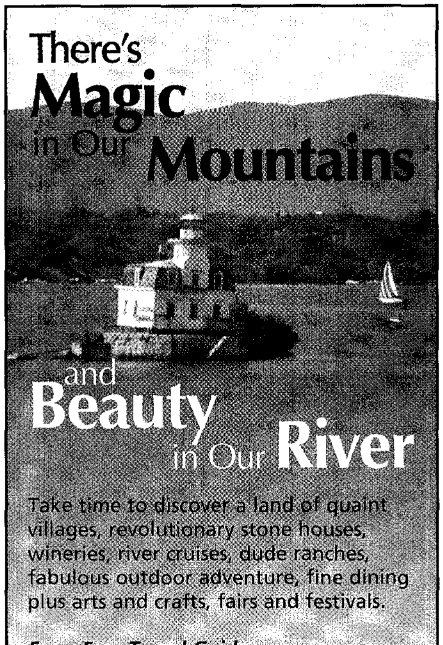

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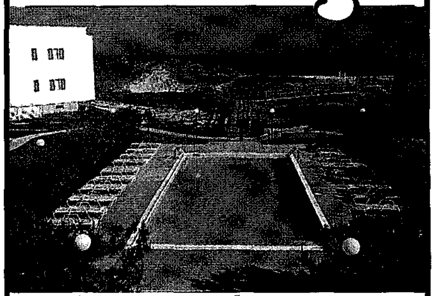

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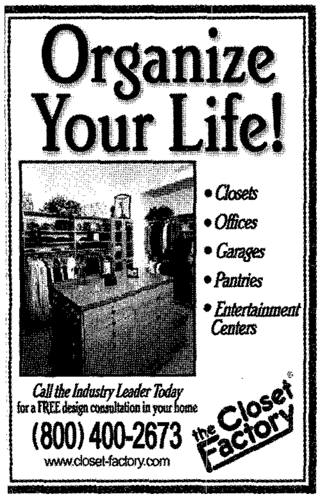

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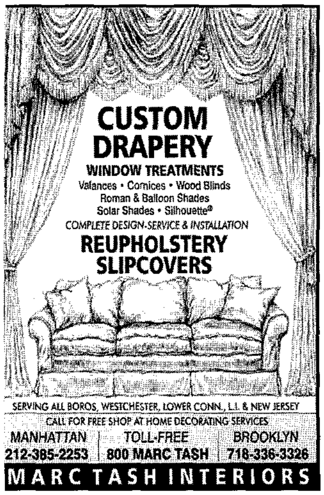

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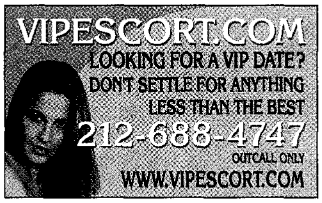
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Well-Packaged, Pretty Blond—Sparkling, slim PhD seeks very bright, accomplished, upscale male, 60s-70s, for good "together stuff". 7829 ✉

Lovely Jewish-Italian Lady—Cultured, warm, caring, seeks refined, accomplished gentleman, 60 plus, with compatible qualities, for a meaningful relationship. 7868 ✉

Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 7816 ✉☎

Society Lady—Seeks appropriate gentleman (60-70) for country club weekend dates. Note/photo a must! 7819 ✉

Beautiful, Sweet And Sexy—Teacher, 31, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind, and looking for a best friend and a forever romance. Note/photo/phone. 7892 ✉☎

Don't Settle—Very handsome, intriguing, intelligent, successful gentleman would love to meet a woman who normally would not respond to a personal ad. You are 25-35, model-slim, know what you want and will not settle. You are a cut above and not afraid to admit it. You have uncompromising values, are sophisticated, playful and love great conversation and quiet times. I'm 5'11", 175, green eyes, 43, wavy hair and athletic. My loves include music (jazz), downtown, MOMA, children, dogs, Knicks, fashion and fine dining. If you're looking for a man who can offer dazzling days/romantic evenings, works and plays hard and has his priorities in order, I know you're going to like me. Note/photo, please. 7894 ✉☎

Wanted: Man With Passion For Life—To make memories with. Dynamic, bouncy blond in search of missing half, to be a participant, not a spectator, in life's treasures. Please be 47-56, cultured, unconventional, and still have the ability to laugh. I enjoy plays, concerts, beaches, travel, working out. Carpe Diem. amagicalblonde@aol.com 7808 ✉☎

Handsome And Sociable—NYC businessman, Jewish, 5'11" plus, trim, blue eyes, clean-cut, nice hair, Ivy-educated, 35ish, never married, seeks female alter ego, 29-37, 5'5" plus, naturally slim, for social events, romantic weekends and possible future. 7794 ✉☎

Still Time For Discovery—We are both honest, caring and unselfish. I am young in mind, body and spirit (72); you are age-appropriate. We love travel, and enjoy sharing those experiences with someone special. I am a widower, tall, slim Jewish professional, in excellent health, with a capacity for love and loving. Note/photo appreciated. 7822 ✉

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Charming, Elegant Frenchwoman—NYC professional - loves books, the arts, walking, the sea, New York and Jewish culture. 40ish, dark curly hair, imaginative and playful. Seeks compatible Jewish mensch, kids a plus, for friendship first, then who knows? 7761 ✉

Loving, Supportive, Desirable Male—64, PhD, seeks sweet, educated, artistic lady. Travel, arts, fun. Photo a must! 7839 ✉

Nice Guy—Good-looking, sincere, intelligent, romantic man, 65, 5'9", seeks good-natured, pretty, shapely and serious woman, 50-70, who favors commitment. Note/photo. 7754 ✉

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Gay White Male—Creative, imaginative, equanimous, curious, engaged, minimalist. 48, 6'2", 180, modestly handsome. Seeks artist, architect, academic, 30-50, open to a fully lived life. Photo/note. 7798 ☒

Healthy, Handsome Male Attorney—42, 5'11", in-shape, Manhattan resident - very athletic, lover of the great outdoors and city nightlife, financially secure, top law school, sensitive and recognize the complexities of life. Never been married, no children. Seeking woman with similar qualities/interests, 20-35, in-shape, no children, for adventures in the great beyond or just hangin' out. Photo, please. 7875 ☒

Back-To-School Special—Energetic, inquisitive Jewish widow pursuing second degree in photography, seeks mature companion, 58 plus, for after-school activities: foreign travel, theater, music, country walks. Photo. 7860 ☒

Ready To Love Again—I am very pretty, very successful professional woman, 47 - very health-conscious, in great shape and mother to a wonderful little girl. Would like to share our charmed life in the city and country with a humorous, fit professional man, 45-55 - politically progressive and kind. Let's see if we share interests. 7866 ☒☎

It's Time We Met—Petite, pretty, witty professional (30s) seeks professional, single Jewish male, 40-47, with wit, charm, integrity, for laughter, friendship and lifetime commitment. 7779 ☒☎

Handsome Professional—Easy-to-talk-to, comfortable-to-be-with, 6', 175, slim and trim, 57. Seeks tall, slim, attractive Anglo-Saxon/Nordic female, 43-53, for serious relationship. Photo, please. 7768☒

Sweet And Petite—Attractive, successful 37-year-old ad exec seeks down-to-earth, intelligent best friend. Photo. 7826 ☒

Seeking Widower Over 70—Tall, sophisticated gentleman, kind, successful, cultured, well-educated, to be a good friend and travel companion. I'm a sophisticated widow, good background, successful. 7847 ☒

Attractive Russian—(212), late 30s, elegant, 5'4", 120, warm, kind, caring, excited about life. You are a successful, worldly gentleman with an upscale lifestyle, fit, generous, caring, lovable. For smiles, hugs, friendship and spoiling. 7825 ☒☎

Homebody—Likes to cook, drink wine, read, opera, Mets. Nonreligious Jewish professional male, 53, smoker, good listener, desires thin female, 40-50, who feels what is inside you is more important than what you have. Note/photo. 7838☒☎

Former Model, MBA—Sports-minded, loves dancing, compassionate. Looking for male soul mate, 60s plus. Photo. 7817 ☒☎

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Nice Guy—Easy on the eyes, 60ish male, Irish but not stubborn, youthful but mature, bright but not brilliant, fit but not slim (5'11", 180). Enjoy golf, walking, travel (not alone), theater, sports, some tennis and am open to new things. Successful business owner with ready smile and sense of humor, seeking bright, attractive lady with vitality, wit and youthful outlook. Prefer nonsmoker. Note/photo. You won't be disappointed. 7884 ☒

Single Jewish Female—Striking, intelligent, artistic, late 40s, relocating, seeks quality male. POB 620746, Newton, MA 02462

Handsome, Hazel-Eyed—6' professional, physically fit, healthy mind, body and soul. Seeking self-actuated, physically fit, strikingly attractive female, 30-42, with a joy for life and love. Nonsmoking. Photo. 7814☒☎

Stunning Blond—Single white female, model-type, slender, smart, sophisticated, with an inside and outside beauty, seeking caring, generous, extremely successful, upscale gentleman over 35. 7893 ☒☎

Let's Dance—Handsome, sexy guy, great life style - travel, golf, etc. Seeks svelte, sensuous, sexy Jewish lady, 59-68, ready to go for happiness. Photo, please. 7792☒

Tall, Handsome, Gym-Fit—Jewish widower, mid 60s, with extensive hand-holding/hugging experience, wishes to share life's adventures with smart, secure, sane, solvent, svelte, spirited, smoke-free Jewish lady, under 60. Note/photo. POB 995, Englewood Cliffs, NJ 07632

Beauty And Brains—Kind, caring, sexy, smart, educated professional female, mid 30s, blond/hazel, 5'5", shapely 108, seeking attractive, successful professional, single/divorced white male, 5'10" plus, healthy, fit, with good heart, great mind and kind soul. North Jersey/NY. Note/photo a must. 7896 ☒

Gay White Male—Great sense of humor, fun, sincere and honest - looking for similar. I'm 6'1", 40, good-looking, 190, with smiling blue eyes and down-to-earth charm. Photo/note, please. 7797 ☒

Gay White Male—Lean and attractive, like the usual but I am after an adventure. 23, 5'10", 160, with the best smile in town. You be similar. Photo/note. 7796☒

Irish-Catholic RN—50s, seeks caring, marriage-minded man. Photo. 7809 ☒☎

CT, Young-Looking 60s—Professional, fit, 5'9", 170, salt-pepper hair, neat, financially secure, seeks attractive, 50-60, model-slim, classy, warm woman. (860)/(203)/(914). Note/photo. 7862☒☎

Dolly Parton Redhead—40, seeks Jewish better half for keeps. 7899 ☒ ☎

Very Nice Jewish PhD—53, with charm, humor, passion, character, integrity - seeks one special (smart/sexy/warm/classy) Jewish woman. Photo. 7831☒

Wise, Witty PhD—Pretty, warm, supportive, outgoing, upbeat, Jewish, tall, svelte, fit woman, 42. Enjoys the arts, dancing, yoga, running, travel, languages. Seeks bright, loving man with character, depth and humor, tallish, fit, for committed relationship. Note/photo. 7841 ☒☎

Dynamic Woman—Looks terrific at 51; lush hair, long legs, dark eyes, a creative clinician. Loves rock to opera, spinning, dance, walks, books, kids, cats, dogs, the beach. Seeks loving, genuine and fit man for committed relationship. 7782 ☒☎

Successful Guy—44 (nonreligious Jewish), 5'8", 160 lbs, looking to connect with his slender gal, 28-38. Likes everything - hopes you do too. Nonsmoker. 7853☒☎

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore Seeks warm, smart, loving lady. 7818 ☒☎

Quality Companion Sought—By handsome male, Jewish, physician, 33. Interests include culture, travel and sports. Seeking female, 23-33, for lasting relationship Note/phone/photo a must. 7857 ☒☎

English-Jewish Chap—53, broadcas executive, seeks female, 34-50. 7813☒☎

Jewish Male, Mid 40s—Handsome athletic CEO looking for a great lady for friendship and romance. My interests are business, tennis, golf, travel and generally having a good time. If you can keep up with me, send note/photo. 7878 ☒

Imperfect Person Seeks Same—Good but not perfect man, intelligent handsome, athletic, 41, seeks that in a woman. Note and photo. 7863 ☒

Still Holding Out For Love—100-percent Irish-American male would like to marry a woman from Ireland or an Irish-American woman. I have high morals, have college degree, 5'11", 165 financially stable, am 43, look 37. 7787☒

Great Kisser?—Upbeat, passionate professional female, 43, seeks nonsmoking gentleman, 40s, for romance. If you enjoy travel, movies, tennis and a great kiss let's meet. Photo, please. 7889 ☒

Gay White Female—Youthful 50s, seeks exceptional woman with heart, mind, body in tune. NYreply5@aol.com. 7897☒

Tall, Attractive, 32 Year-Old—Wealthy successful private investor, seeks a tall attractive, single white/Asian female, 25 32, please be thin and well educated a well. Please include a photo. 7898 ☒

Nora Needs A Nick—Wouldn't it be grand to find the perfect match of wit sophistication and free-spirited contentment with someone who amuses and excites you! Ageless artist, 50, misses tha certain man who's comfortable in his own skin and willing to let me get under it Be age-appropriate and physically fit dynamic, self-acccountable and available Photo and note. 7851 ☒☎

Successful, Self-Made Man Sought—B lady, 41. See ForSensational on love@aol Photo, please; will reciprocate. 7771 ☒☎

A Sparkling Lady—Bright, pretty cultured, caring, youthful, (212) Jewish widow seeks sincere, secure swain 65-plus, for fun-filled future. 7877☒☎

rab This One!—Extremely pretty, weet, Jewish, 48. Tennis, travel, ballet, eramics, children. Seeks very happy guy ho is ready for the real thing. 7828✉☎

---

his Single White Jersey Boy—Is seek- g a single or divorced female who would njoy being massaged by the rain, caressed y the wind, and use the sun as one gigan- c beach towel. You must enjoy a wide ariety of cuisines. I am 48, 5'8", medium uild, agnostic, nonsmoker. 7890 ✉☎

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rge To Merge—Successful Wall Street xecutive, Jewish, 40s, in great shape, '11", dark hair and eyes, sensitive, ncere, passionate and compassionate, ith a great sense of humor. My passions clude world travel, fine dining, sports, usic, theater, comedy clubs, books, nguages. Seek woman of great haracter, for marriage. Photo/phone; ill reciprocate. 7823 ✉☎

---

retty Woman—Good friend, pleasant ompanion, tall, attractive, well-dressed rofessional. I like music, art, movies, l NYC has to offer. Looking for a nice entleman, 50-60. Photo, please. 7880✉

---

retty In Pink—Single, white Catholic male, 47, 5'9", seeking long-term rela- onship with a tall, single, white Catholic ale, 38-48. Photo/phone. 7788 ✉☎

---

o Cherish And Hold—*Integrity and* alues in a discernibly different, hand- ome, 6'1", white male, 40s, seeking strik- g, slender soul mate with long tresses, r theater, dining, tennis, beach walks, nsets, gardening, cycling, museums and rms of endearment. Nonsmoker. Recent hoto. Note/phone. 7836 ✉

---

lim Blond, Extremely Attractive— cademician seeks intelligent, worldly an over 50 to adore. 7821 ✉

Am A Beautiful, Tall Blond— nd honest woman. My son is 11 years ld and we are of Polish descent. n ready for love. 7824 ✉

---

and-Holding Courtship—TLC sought tall, successful, blue-eyed, adventurous entleman, 52, with romantic and spirited ady soul mate, 35-45. 7835 ✉☎

---

nique, Brainy Beauty—Feminine, arm, fun, athletic, in-shape, seeks similar an, 45-55, successful, upbeat, classy, ith heart/soul. Photo, please. 7799 ✉☎

---

ant To Meet Someone Wonderful?!— eautiful, slender, bright, lovely, lively tired professional seeks good-hearted, fined, intelligent, honest, affectionate, tractive, accomplished, available an (58-68) for enduring relationship. e'd enjoy stimulating conversation, e arts, family and friends, travel and l the pleasures of being a couple. 12)/(914)/(203). Note/photo. 7874 ✉

---

ew To The Dating Scene—But not for ng. Find out why. I am a conservadox male attorney seeking a professional, 37- , with strong Jewish values. 7830 ✉☎

---

etty With Light Hair—Slender, warm, nsual, Jewish, Russian-born woman, 49, " - enjoys travel, theater, music, sports, ning. Looking for intelligent, kind, liable, successful Jewish man, 50-62, th sense of humor, and who is ready to ild up a happy family. Note and recent oto, please. 7763 ✉

---

ross The Threshold—Into a deeper life th a subtle, authentic, attractive woman, . Would like to meet a warm, attractive, ely man, 35-45, who is daring in matters the heart. 7795 ✉

Sumptuous Art—Tennis, brasseries, biking, whispered conversation. Beautiful, slender female lawyer, whimsical, Ivy grad, wishes to share her favorite things with bright, successful professional male with a sense of humor (50-55). Photo appreciated. 7775 ✉

Hey There!—Do you want a woman who's active, loves sports, music, travel, dancing, humor and is very attractive, 60s? Here I am. Photo/bio. 7858 ✉☎

Easygoing, Single White Male—33, Manhattan professional, handsome, with a good sense of humor - enjoys biking, golf, music, movies, nights on the town or vegging at home. Occasionally drinks/smokes. Looking for female with similar interests. 7760 ✉

Ex-Model, Ivy MBA—5'10", 34, beautiful blond, very affectionate, sweet and loving, down-to-earth, seeks love, laughter and first-class lifestyle. 7804 ✉☎

Attractive, 5'7", 32—Professional Asian female seeks a tall, average-built, professional gentleman, 32-40, who is family-oriented, sociable, adventurous and has a warm smile. Prefer photo exchange via e-mail: doublhappi@aol 7834 ✉☎

Strikingly Pretty Brunette—Jewish, near 40, 5'6", Midwest transplant with style, elegance and professional success, smart, adventurous, funny, playful. A sensitive, engaging personality with big heart, generous spirit and passion for life. Slim, shapely - looks and feels good in everything from black tie to bikini. This woman knows what she wants (marriage and family) and what she likes, from good wine, travel to movies, sports, gardening in Hamptons, sharing time with friends. Seeks secure, caring, lively man with brains, wit, who will be my best friend and allow me to be his. 7758 ✉☎

Old-Fashioned By Day—Silk/satin by night. Redhead, 58, slim, seeks great guy. *Prefer recently widowed/divorced.* 7876✉☎

Clueless Wasp Princess—Seeks Jewish or Wasp Lt. Columbo, 37-50. Solve mystery of why I'm still single. Clues available with note/photo. 7854 ✉☎

Quality And Unique, Gay White Female—Feminine-looking and acting female, 39, seeks gay, white, feminine woman for *enduring, committed, mature, growing* love and genuine partnership with a future. I'm slim/fit, 5'5", loyal, warm, caring, kind, emotional, open/communicator, direct, honest, authentic, passionate, intelligent, sensitive, compromises, romantic, rational-thinking, reliable, patient, down-to-earth, stable, health-conscious, independent, AM/weekend person. No smoke, drink, drugs, men or kids. NYC. Letter/photo/e-mail: marienyc@planetout.com 7773 ✉☎

LI, Middle-Aged—Successful salesman, slim, 5'10 1/2", enjoys aerobics, movies, dinner, dance, etc. Seeks self-sufficient, slim-to-average weight female, 40-50, for romance and possible marriage. Queens or LI resident. Photo appreciated. 7766 ✉☎

Handsome Male—6'1", athletic build, well-educated, millionaire, 43, Manhattanite, equestrian lifestyle, seeks beautiful Christian gal, 25-35, slender, who enjoys both town and country life style, the arts, great restaurants, travel, outdoors, romance. Recent photo a must. 7778 ✉☎

Let's Dance!—Good-looking, funny, talented, sensual Manhattan woman seeks hard-bodied male counterpart, 45-60, for passionate romance. 7885 ✉☎

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Spring Is Here—Hopefully you are near. Gorgeous, late-30s, green-eyed blond menschette, really hoping to connect. No small kids or cats. 7832 ✉☎

Italian Sensitivity—*A man of rare* honesty and loyalty, 33, seeks a 24-32, significant half. Curious to know more? Note and photo, please. 7765 ✉☎

Very Pretty—Slim brunette, counselor, 37, Jewish, seeks handsome, warm, fun professional for future. Photo. 7895✉☎

Older Man (PhD)—Seeks well-dressed woman, 35-50, for fancy NYC dining, dancing, local/international travel. 7790 ✉

Cutie Pie—Size 4, white Catholic female, brown hair, brown eyes, a creative professional - seeking an attractive, slim, 5'8"-plus, successful guy from 44-52 years old, with a great sense of humor, a big heart and a warm soul, to share an active NYC life, and ready to make a commitment. 7791 ✉☎

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Su
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2 Fujiyama Mama Dinner 8:00 pm
3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
6 Swing 8:30 p
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
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19 Tarot Card Workshop 7:30 pm Poker Night
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Caring, Handsome, Successful—6'1", 52 years, fit and charming executive with a child, who enjoys a summer residence on Lake George, and many varied interests: sailing, tennis, antiques, traveling, intimate dinners. I am an emotionally secure gentleman who loves to laugh. Are you a slim, warmhearted, passionate woman who enjoys the good life? If so, please send me a note/photo/phone. 7806 ✉

Witty, Fun Guy—39, blue eyes, 6', Jewish, Ivy grad, genuine. 7871 ✉☎

Are You Warm, Loving And Optimistic?—I am. Successful attorney, 74, widower after 41 years of happy marriage, with two children and six grandchildren, actively involved in Israel and Jewish philanthropy, seeks very intelligent and well-educated, happy, affectionate and loving, young-at-heart partner in her 60s, who is Jewishly involved and who desires closeness, companionship and commitment, to enjoy life together - including family, travel, opera, movies, music, theater, etc. Please reply in detail and enclose a recent photo. 7772✉

Gay White Female—Feminine, seeks woman, 45-65. Interests: dining, theater, travel, movies. No masculine appearances. Include note/phone/photo, please. 7856 ✉

Irish Guy—Slim, tall, brown hair and hazel eyes, artist, own business, 52, nice-looking, seeking warm, nice-looking lady for serious relationship. 7849 ✉☎

21st Century Renoir Woman—Pretty, full-figured (size 14), buxom brunette with fair skin. Single Italian-American, 40, 5'6". Kind, independent, sincere, intelligent, cultured, elegant, down-to-earth and emotionally fit, looking for the same in a man. You be 38-55, attractive, with positive values, ready to meet a loving woman of substance to share fun, romance and all that life has to offer. Nonsmoker and NYC resident a plus. Mail or e-mail a thoughtful note with photo; will reciprocate. NYMRenoir@aol.com 7886✉☎

Successful Single Male—36, intelligent, physically fit, athletic, good sense of humor. Seeks college-educated, bright, slim, easygoing white female. 7859 ✉☎

Interior Designer/Investor—Successful, handsome, fit, 5'7", 50s. Eclectic interests include the arts, financial markets, travel, fine dining, sun and beach, politics, sports. Seeking a slender, attractive, vivacious, 35-45 Manhattan lady, up to 6" tall, passionate and zestful in her approach to life and love. Character is important - race, ethnicity or religion are not. Note/photo/phone. 7855 ✉

Are You Out There?—Young in heart, nice-looking male, 70, 5'7", 190 lbs, divorced over ten years, with three married, emancipated sons, five grandchildren - seeking lifetime committed relationship with upbeat, pretty woman, under 65, who enjoys eating in as well as out. I'm a semi-retired mail-order publisher, doing creative ad writing and living in high-rise Atlantic City Boardwalk condo. I'm a conservadox Jew, attending synagogue regularly. I have a great sense of humor and am upbeat, with lots of love and passion for the right woman. 7770✉☎

Begin With The Future In Mind—Young 51, 5'4", awakened mind, sculptured body, accomplished, with inward sense of excitement, passion and excellence, seeking man of distinction. NYC or north Jersey area. 7757 ✉

Sensitive—Caring, artistic Italian male, late 40s, very young-looking, attractive, educated, successful, down-to-earth, refined, unpretentious. Enjoys travel, Broadway, concerts, opera, ballet, finer dining, B&Bs, antiques, romance, holding hands, candlelit evenings at home, and much more. Is seeking one special woman, early 30s-40s, any race (Hispanic and Asian a plus), with similar interests, who is sincere, smart, very attractive, fit, caring, has a loving heart, is feminine and "open-minded", for hopefully forever. Photo/phone. 7785 ✉☎

Tall, Slim, Sweet—Attractive, sophisticated PhD, Irish-Catholic widow, seeks professional male, 60-67, to share life with. 7803 ✉☎

Are You The One?—Pretty, spicy, playful, fit brunette, 40ish, seeks intelligent, upbeat, attractive, fit soul mate, 52-63. Photo. 7837 ✉☎

Sophisticated, Slim, Serene Woman—50, French-speaking, nontraditional values, passionate about music, art, great food and wine, Paris and the Loire Valley. Wants to share the adventures of life and joys of love with a highly educated, warm, substantial man of Christian background. Your thoughtful, revealing note appreciated. Please, no young children or tenacious former mates. Merci. 7882 ✉☎

Brainy Blond Beauty—Seeks Prince Charming. She: (212), 5'5", buxom, nonsmoking professional. Financially secure, divorced, no kids. Prince: honest, intelligent, healthy, handsome, 50s, financially secure, with loving heart. Glass slipper optional. 7883 ✉☎

NYMESSAGE

Interested In A Private Cocktail Party- For single professionals over 35? E-m information for consideration t karinsma@yahoo.com

Weekend Daysailing On LI Sound- 30' Catalina sloop seeks crew. Must ha car and some sailing experience. 7800 ✉☎

Beautiful, Slim Woman—45, seeks intelligent man, 50-60, for marriage. 7833 ✉

Baywatch Babe—Athletic, thin, legg blond seeks high-energy, mischievous charismatic and brilliant older ma who likes the beach, bikinis, basebal and rock 'n' roll. Please send photo an note to: baywatch1414@aol.com 7815 ✉

5'2", Green Eyes—Light brown hair size two, shapely, sensual, healthy, Italian American, ready to settle down and sta a family with a nice-looking professiona man, 38 plus. Likes should include fin dining, theater, the beach and spendin time with family. Phone/photo. 7865 ✉

Where Are You?—Classy, pretty, fun intelligent, successful, fit, youthful spirited, divorced, nonsmoking 50-year old. A lover of the arts, movies, dinin out, walking and playing in Central Park Looking for an equal to enjoy all thi with and more. Thoughtful note, reflectiv of your values and interests, with a recen photo a must. 7784 ✉☎

Seeking One Wonderful Man—Is i you? I am 38, attractive, successful savvy, athletic, honest, into healthy living a sexy single mom of a young child strong, independent, cultured an romantic. Seeking a successful, attractive athletic, loving, worldly, funny, health man who loves children and wants hi own, to share the magical journey of lif Note with photo appreciated. 7846 ✉

Seeking Lovable Mensch—Me: prett slim, classy, upbeat; sometimes zany, ver loving, always genuine. Want to shar life's adventures with romantic best frien NJ, (201). You: 60-68, smart, humorou caring, confident, sometimes playful, fair happy, want the joy of having a stabl nurturing lady at your side. 7842 ✉☎

Tall, Playful, Down-to-Earth– Sparkling, adventurous, outdoorsy, ver successful and attractive, professiona female, seeking solid, responsible, fun loving, commitment-oriented, physical and financially fit man who's ready to p his toes thru my sheets, 40-52. 7807 ✉

Italiana At Heart, Jewish By Birth– Sophisticated, pretty, romantic lass, 3 with a Botticelli face and passion f travel, art, movies. You: genuin attractive, 35-45, with similar qualities, t make this my first and last ad. 7903 ✉☎

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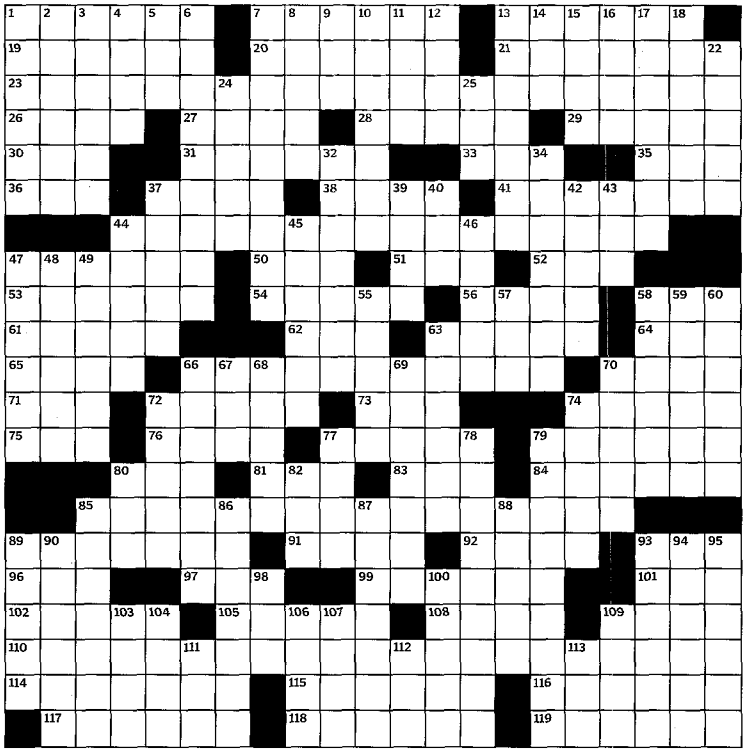
No-Win Story

'Cue' Crossword by Maura B. Jacobson

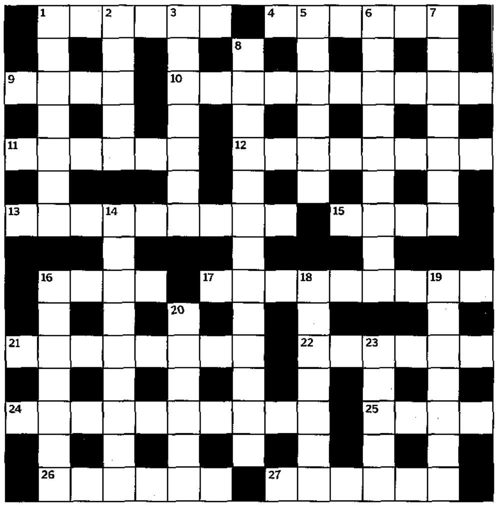


1 Short of hemoglobin
7 Study of vision
13 Valentine symbols
19 Breed of sheep
20 Simple Simon's acquaintance
21 Went onstage
23 *There was a ——.*
26 Forward, a lake; backward, a country
27 Fictional plantation
28 Lukewarm
29 Part of U.S.N.A.
30 "Norma ——", 1979 movie
31 One of the Plummers
33 Middle of a simile
35 WW II combat area
36 Overhead RR's
37 Food regimen
38 Schoolboy's jacket
41 Manors
44 *A man sent in ——*
47 Couch potato's TV control
50 Ending for cup or pay
51 Female 19-Across
52 Tallness measurements: abbr.
53 Went offstage
54 Mexican munchie
56 What the suspicious smell
58 Sacred serpent of Egypt
61 Apple-seeding device
62 Porky's place
63 Fashion
64 Mommy deer
65 Rock star Ant
66 *In ——*
70 Throw off, as fumes
71 Kind of nose
72 Sheltered from the sun
73 Côte d'Azur's high season
74 Church topper
75 U-turn from N.N.W.
76 Caesar's robe
77 Russian royals
79 Northern Ireland
80 Knight's title
81 Defunct space station
83 Antelope that's a homophone of 40-Down
84 Lasso loops
85 *—— would win.*
89 Composed of champions
91 Garlic-eater's problem
92 Not friends
93 Newton filling
96 "Miss Saigon" actress Salonga
97 Keats's Grecian item
99 Nobel-winning nun
101 Yoko Lennon, formerly
102 Utah city
105 Bald bird
108 Eurasian mountain range
109 Victim of Pizarro
110 *But ——.*
114 Swizzle stick
115 World's most voluminous river
116 Goddess of witchcraft
117 Shaq and Ryan
118 Walking through water
119 Used an affirmative word

DOWN

1 Electrical unit
2 Of the nervous system
3 Kovacs of '50s TV, and others
4 Nursery-rhyme trio
5 Aunt of Bacchus
6 Held within
7 Surgeon's procedure
8 Italian tower-city native
9 Hanoi holiday
10 Do a take-off on
11 Walking stick
12 Click the camera
13 Earphone attachment
14 U.K.
15 Moussorgsky's "Pictures —— Exhibition"
16 Ex-shah Pahlavi
17 Stands for hot pots
18 Congress half
22 Cyclades island
24 Like Shakespeare's shrew, ultimately
25 Third Mrs. Sinatra
32 Actually, at law
34 Tar mixture for paving
37 Forestall
39 Sandwich cookie
40 Just-bought
42 "Così Fan ——" (Mozart opera)
43 Expectation after a ques.
44 Tribal pole
45 Garish
46 Under, poetically
47 Overhauled tires
48 Second book of the Bible
49 Desert illusion
55 Promotes big-time
57 Rug from Denmark
58 Lets in or on
59 Evening party
60 Dwindles, with "out"
63 Chafing-dish fuel
66 Walden Pond denizen
67 Crone
68 Dutch cheeses
69 Cabinet for curios
70 British racing Downs
72 Tall clown's prop
74 Plums for a gin fizz
77 Trampled
78 Undergoing severe distress
79 Harmful to physical well-being
80 Address abbrs.
82 Simpson-trial judge
85 "Arabian Nights" boy
86 Overdue debts
87 Reporter's need
88 "Do You know the Way —— Jose?"
89 At —— for words
90 Opposite of staccato
93 Famed film family
94 Rabble-rouse
95 Spurred on
98 Dissenting vote
100 Talk continuously
103 Raison d'——
104 Nick's wife in "The Thin Man"
106 Bite like a beaver
107 —— Linda, neighbor of San Bernardino
109 Corporation abbrs.
111 Salt, at Antoine's
112 Fearsome gun
113 Wide-shoe letters

The 'Guardian' Crossword Set by Bunthorne



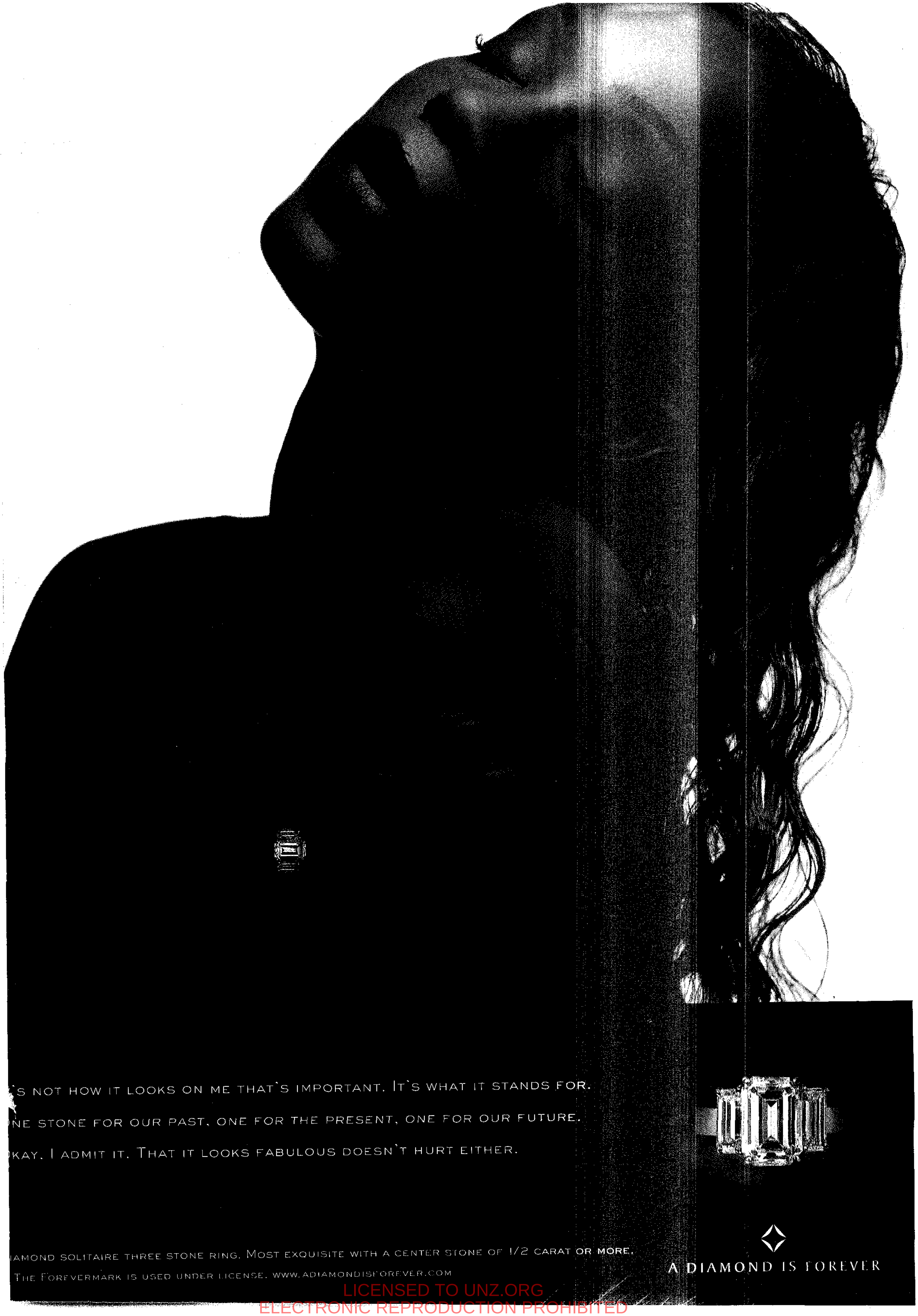
ACROSS

1 Bottled 8. (6)
4 Contradict strong conviction. (6)
9 Flow south from a 7 of 1 across. (4)
10 Why "aperto," you say, is confounded on the Chianti case base. (5,3,2)
11 Take one car to this Italian port. (6)
12 Small organs check on fallen idols. (8)
13 In which rock enthusiasts get poorly treated. (9)
15 Sixth of eighth demanding equal right. (4)
16 Old folks not at home with them? It's a long story . . . (4)
17 Old shipbuilder's affiliate? (3,6)
21 Such canines would be given gladly by the covetous. (3–5)
22 House god having aim to enter smear campaign! (6)
24 Love-child dismayed by primitive country's bit of classical verse. (10)
25 Egyptian winger spotted once or twice in France. (4)
26 A 7 of 1 across put into good order. (6)
27 Barnumesque place fails to open: that's not on! (6)

DOWN

1 Like Ruth's injury from a dead ostrich? (7)
2 Though a Zionist in part, one fought infidels. (5)
3 How like my wife! Left from Thebes today while I followed with Mr Gore. (7)
5 Deck raised from York to Tyneside. (6)
6 She became a sex-object in a second. God! Thanks! (9)
7 Sink this establishment figure! (6)
8 9; 16dn; 19, 18 and 26: 7s and developers of 1 across. (13)
14 Lucidity of the Conservative psyche? (5,4)
16 A 7 of 1 across is heard to take the wider view. (7)
18 See 19.
19,18 A 7 of 1 across leaking cabinet's errors. (7,7)
20 Earl Grey, a man we speak of with such derision. (3–3)
23 Alice in Wonderland, a favourite of 19,18. (5)

Solutions to last week's puzzles appear on page 137.



s not how it looks on me that's important. It's what it stands for.

ne stone for our past, one for the present, one for our future.

kay. I admit it. That it looks fabulous doesn't hurt either.

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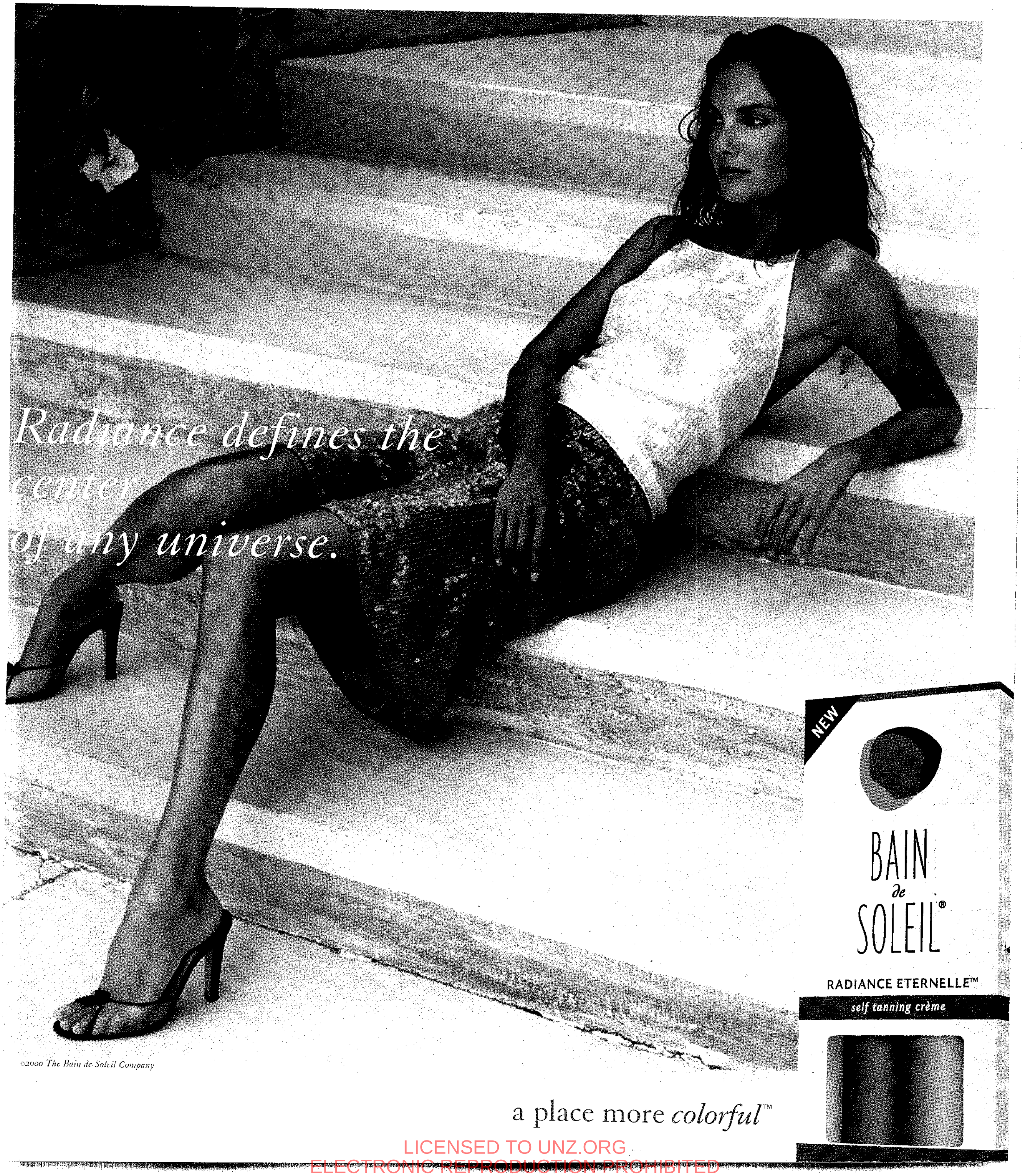
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